

\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT


NOVEMBER 4, 2000



\$5.95 US \$6.95 CANADA



Advertisement



*After 140
sold out concerts
in 65 cities
you can now
take him home*

GUEL

o, VHS and DVD

Vivo

1. Follow instructions on the other side

Back

GbsStripBack-001B



Back

1. Follow instructions on the other side

1. Open the foldout page
2. Insert this sheet with
1. Front side touching the foldout page
2. Arrow pointing to the fold
3. Slice the folded edge
4. Close the page

Foldout slip-sheet

GBASlipSheet-001



Foldout slip-sheet

1. Open the foldout page
2. Insert this sheet with
1. Front side touching the foldout page
2. Arrow pointing to the fold
3. Slice the folded edge
4. Close the page

LUIS MIGUEL

Available on CD





Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 4, 2000

Electronica's Few Breakouts Prove The Exception So Far

Fatboy Slim Bridges The Gap

Art Not Always Accessible

BY LARRY FLICK

NORMAN COOK recently learned firsthand how Jim Morrison disciples feel about their object of worship being further immortalized on a club track.

Cook, better known these days as Astralwerks electronica wonder-kid Fatboy Slim, looped the late Doors from man chanting several lines of poetry from the classic recording "American Prayer" onto his own new ambient/dance composition, "Sunset (Bird Of Prey)." It seemed like an innocent, if not a little idea to Cook—until he did a



FATBOY SLIM

BY CHRIS MORRIS

LOS ANGELES—In 1971, an alternative rock hit a sales trough, electronic music was the genre on everyone's lips. With the U.K. group the Prodigy awarded a reported multimillion-dollar American contract and poised for success with the breakthrough single "Firestarter," some in the industry predicted that

the electronic sound would be the next big thing.

(Continued on page 76)

Will The Industry Be Left With Only 1 Record Club?

BY ED CHRISTMAN

NEW YORK—If the negotiations by Sony Music Entertainment and the Warner Music Group to sell Columbia House to BMG Entertainment are successful (Billboard Bulletin, Oct. 24), it would leave the industry with one record club, BMG Music Service.



Meanwhile, in an unrelated development, it looks like the latter company is succumbing to industry pressure to back away from its controversial OnePrice CDs club, a new online club that makes the entire 12,000-title BMG Music Service catalog available for \$9.99 a title, including shipping.

(Continued on page 75)

Digital Downloads: Will Enough Consumers Care? Five Majors Struggle With Models To 'Monetize' Web Music

BY MARILYN A. GILLEN

NEW YORK—There's a dark joke currently making its way through music's new-media trenches in the form of a question posed by one weary industry colleague to another: How does it feel to have run a three-year marathon—and just reached the starting line?

The marathon was the major labels' digital-download ramp-up, and the new starting line in the race to "monetize" the Web comes Wednesday (1), with the rollout of 100 digital albums and singles from

Warner Music Group—marking the long-anticipated arrival of all five majors in the U.S. commercial online music market, albeit with a still relatively small state of initial offerings.

The largely unspoken question now is, in what direction will the

NEWS ANALYSIS

next 26 miles take the industry?

"We [as an industry] had this wonderful moment of clarity a few years ago—downloads are the answer!—and we all rushed ahead to make that work," says an executive at one of the major labels now online who asks not to

be identified.

"But while we were running, the landscape was changing all around us—Napster was only the final straw, but you also have the development of wireless and broadband and lockers and [similar new services]," he continues. "And so now that we've got where we were going, it's not at all clear to many of us, I think, that this is where we want to be or should be."

In other words, we are at the end of the beginning of a thriving paid digital-download market or the beginning of the end for a model that some critics say has proved itself flawed even before implementation? And if it is the latter, what will come next?

(Continued on page 78)

'SRV' Pays Tribute To Vaughan Hits, Rarities Pack Epic/Legacy CD/DVD Set

BY JIM BESSMAN

NEW YORK—The enduring legacy of the late Stevie Ray Vaughan will be celebrated on Nov. 21 with Epic/Legacy's release of "SRV," a four-disc boxed set containing three audio CDs and a DVD featuring Vaughan and his band Double Trouble's previously unreleased and unsold six-song taping in 1989 for "Austin City Limits."



VAUGHAN

The CD contents total 54 tracks, 29 of which are live, with 36 previously unreleased. An extensive annotated 72-page booklet has a discography, a chronology,

and additional text by former Texas governor Ann Richards, The Austin Chronicle's Margaret Moser, Guitar World's Alan Paul, and former CBS Records Southwest regional VP

Jack Chase. Some 90 fellow musicians offer tribute quotes, including Jeff Beck, David Bowie, Eric Clapton, Mick Jagger, Bonnie Raitt, and Joey Ramone. The audio material encompasses Vaughan's entire recording career, beginning in 1977 with his appearance on Paul Ray & the Cobras' "Thunderbird" and ending with

(Continued on page 77)

Work-For-Hire Issue Arises In UMG/MP3.com Case

BY BILL HOLLAND

WASHINGTON, D.C.—Lawyers for Universal Music Group (UMG) have asked the judge in the trial of its copyright infringement lawsuit against MP3.com to rule that the sound recordings involved in the lawsuit are works made for hire.



However, according to William Patry, the lawyer representing MP3.com's oral argument against such a ruling at the hearing Thursday (2), such a decision would extend beyond the recordings involved in the lawsuit.

"It would apply across the board," says Patry, "because there's no factual difference between those and any other recordings."

Artists' groups and some observers on Capitol Hill see the motion as an attempt by UMG, following the

(Continued on page 82)

The Selling Power Of Song
FOLLOW PAGE 28

IN THE NEWS

MTV2 Triples Its Reach With New Cable Deals

See Page 10

Atlantic Records wishes you a very, very, very, very, very Merry Christmas.

Christmas Eve And Other Stories	Joy A Holiday Collection	Christmas Story The Sound	A Christmas Album	A Christmas Brown Christmas	Christmas's Running On Air: Live From

And no unhappy returns.

ADVERTISEMENT

FOREVER

Spice
GIRLS



The new album
featuring the single *Holler*,
produced by Rodney Jerkins
for Darkchild Entertainment Inc.
Enhanced CD featuring the videos *Holler*
and *Let Love Lead The Way*.
In stores November 7.

www.spicegirlsforever.com www.virgorecords.com ©2000 Virgin Records Ltd.

THE BILLBOARD 200

● CHOCOLATE SPINACH AND THE HOT DOG FLAVORED MARIJUANA
LIVE! BOSTON • R&B

● RISING WITH THE KING
B.B. KING & ERIC CLAPTON • ROCK, BLUES

CONTEMPORARY CHRISTIAN

● MOUNTAIN HIGH • VALLEY LEAF
YOUNG & RUSS • GOSPEL

COUNTRY

● BROKE • FAITH HILL • COUNTRY

GOSPEL

● MOUNTAIN HIGH • VALLEY LEAF
YOUNG & RUSS • GOSPEL

HEATSEEKERS

● MOUNTAIN HIGH • VALLEY LEAF
YOUNG & RUSS • GOSPEL

INDEPENDENT

● WHO LET THE DOGS OUT • BAMA MEN • GOSPEL

INTERNET

● CHOCOLATE SPINACH AND THE HOT DOG FLAVORED MARIJUANA
LIVE! BOSTON • R&B

KID AUDIO

● STORY 2 • READ ALONG • WALT DISNEY

THE BILLBOARD 100

● MR. BELTZ • CHRISTINA AGUILERA • R&B

POP CATALOG

● GOODANCE • GOODANCE • R&B

R&B/HIP-HOP

● R&B 3 • JAY-Z • R&B/HIP-HOP

REGGAE

● ART AND LIFE • MEXICAN MAN • R&B/HIP-HOP

WORLD MUSIC

● WHO LET THE DOGS OUT • BAMA MEN • GOSPEL

THE BILLBOARD HOT 100

● COME ON OVER BABY (I'M BEING YOURS)
CHRISTINA AGUILERA • R&B

ADULT CONTEMPORARY

● BACK HERE • BAMA MEN • GOSPEL

ADULT TOP 40

● WITH ANIME VIBE • CROSBY • R&B

COUNTRY

● THE LITTLE GIRL • JOHN MICHAEL MONTGOMERY • R&B

DANCE / CLUB PLAY

● LOVIN' IT REACT • JAY-Z • R&B/HIP-HOP

DANCE / MAXI-SINGLES SALES

● MUSIC • MADONNA • R&B

HOT LATIN TRACKS

● THE SHAG • BICYCLE MARTIN • COUNTRY

R&B/HIP-HOP

● BIG LACE • BRYAN ADAMI • R&B

R&B

● SUMMA COUNTRY FEATURING ANDRE 2000 • JOURNAY • R&B

ROCK / MAINSTREAM ROCK TRACKS

● LOSER • 3 DOORS DOWN • R&B

ROCK / MODERN ROCK TRACKS

● REMEMBRANCE (IN MY MIND) • PINK • R&B

TOP 40 TRACKS

● KEYSTONE • 3 DOORS DOWN • R&B

TOP VIDEO SALES

● THE LITTLE MERMAID II RETURN TO THE SEA
BUTTER • R&B

DVD SALES

● STORY 2 • READ ALONG • WALT DISNEY VIDEO

HEALTH & FITNESS

● BUILT BLAZING: THE NO WORKOUTS • QUANTUM DISTRIBUTION

MUSIC VIDEO SALES

● BUILT BLAZING: THE NO WORKOUTS • QUANTUM DISTRIBUTION

RECREATIONAL SPORTS

● BUILT BLAZING: THE NO WORKOUTS • QUANTUM DISTRIBUTION

RENTALS

● BUILT BLAZING: THE NO WORKOUTS • QUANTUM DISTRIBUTION

CLASSICAL

● VERDI • ANDREA BOCCALI • R&B

CLASSICAL CROSSEVER

● LA LUNA • SARAH BRIGHTMAN • R&B

JAZZ

● BUILT BLAZING: THE NO WORKOUTS • QUANTUM DISTRIBUTION

JAZZ / CONTEMPORARY

● BUILT BLAZING: THE NO WORKOUTS • QUANTUM DISTRIBUTION

NEW AGE

● BUILT BLAZING: THE NO WORKOUTS • QUANTUM DISTRIBUTION

THE HOT 100

10. Sony Music names Paul Russell chairman of worldwide music publishing.

ARTISTS & MUSIC

12. Executive Turntable: Mario Bata is promoted to executive VP of the Elektra Entertainment Group.

16. Natalie Cole inherits with an introspective autobiography and a new greatest-hits set.

16. The Best: Michael Bolton strikes a deal with Jive.

22. Backstage: Santana and Everlast gross over \$1 million in Los Angeles.

23. Soundtracks and Film Score News: Composer Rachel Portman continues to blaze trails with her latest project, "The Legend of Boggy Voyage."

24. Popstar Upstarts: J-16 keeps the beat with its latest release in the spotlight.

26. R&B: Dove Hollister gets comfortable in his sophomore set for Get Some/Dreamworks.

29. Rhythm Section: J-16 gets the "wish" with his 13th top five R&B single.

33. Dance: U.S. and European dance markets come together at this year's Amsterdam Dance Event.

35. Country: Sundazed Records pays homage to the late Don Rich with a new 24-track compilation.

40. Jazz/Blue Notes: Al Di Meola and his World Sinfonia ensemble after "The Gnosis Passion."

41. Classical/Klezmer Score: EMI Classics' ADA department balances tradition with the changing times.

42. In the Spirit: Natalie Wilson and the S.O.P. Chorus show on their Gospel Celtic debut, "Siri Director."

42. Heavy Ground: Benson Records cut early days makes its debut with "Everyday."

43. Songwriters & Publishers: Andre Previn's 47-song collection to garner interest in his catalog.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

44. Pro Audio: Philadelphia's A Touch of Jazz offers sounds of the city.

ARTISTS & MUSIC

46. Latin Notes: Badalou Joao Sebastian sees success with pop-oriented "Societo De Amor."

INTERNATIONAL

48. Canada's impending elections shall online copyright legislation.

50. Hits of the World: Limp Bizkit's "Chocolate Spinnin' And The Hot Dog Flavored Water" tops five international charts.

51. Global Music Pulse: Musicians from around the world convene at this year's WOMEX.

53. Steel teams charge the pace of music marketing.

55. Declarations of Independence: Green Linn Records may be on the auction block.

56. Retail Track: Musicians' posts plug in sluggish third quarter.

59. Child's Play: Judy & David retool classic fairy tales with their "Once Upon A Time" series.

60. Hits & Sounds: Columbia brings emerging music to narrow bandwidths.

61. Home Video: Special-interest programming takes to the internet.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

67. 30s rock format fails to find momentum for Gen Xers.

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."

68. The Modern Age: Good Charlotte's Joe takes about how his high school experience serves as fodder for "Little Things."



Find-out how to
WIN SUPER BOWL XXXV
tickets

LOOK-OUT for
up coming features:

- > digibox.com NEW LOOK
- > "on the road" with digibox.com
- > artist interviews
- > games
- > animated shorts
- > NEW promotions & give-aways!

 **digibox.com**

your source for premium

SEARCHING FOR MUSIC DOWNLOADS



SEARCH FOR MUSIC ARTISTS

MUSIC

tracks, video and publishing downloads



digibox.com

Home: **Download Music**

Search by Artist

Enter Artist Name

Search

SEARCH FOR MUSIC ARTISTS

DIGITAL MUSIC

Web Directory

Alternative/Punk
All Country All Metal

Country
All Country Americana

Folk
Americana Celtic Folk

Oldies
Oldies n' New Oldies

Sacred/Gospel
Gospel Gospel

Blues
Americana Blues Gospel

Easy Listening
Easy Listening Instrumental

Jazz
Jazz Jazz n' Soul

Rap/Hip-Hop
Alternative Electronic
Gospel Jazz

Soul/R&B
R&B Soul

Classical
Classical Contemporary
Electronic
Electronic
New Age
New Age
Rock
Rock

This One



WLW-6XN-L5JN

MV2 To Triple Its Reach With New Cable Deals

BY CARLA HAY

NEW YORK—After struggling for years to increase its cable distribution, MTV2 is poised to become a major music-video network. The MTV spinoff channel, which launched in 1996 as a free-form music-video network, has linked deals with cable companies Time Warner, AT&T, and Comcast to increase its U.S. household reach from approximately 10 million to about 30 million by January 2001. MTV2's penetration is more than 70 million households.

The expansion move, which has been expected (Billboard, Sept. 2), will take in the top 20 U.S. markets. The strategy is also part of MTV Networks' plan to merge the Box Music Network into MTV2 (Billboard Bulletin, Oct. 25).

MTV2 will continue to be headed by president Van Toffler and COO David Cohn. The Box Music Network will cease to exist by the end of the year, according to MTV Networks.

MTV2's Cohn tells Billboard that the exact post-transition roles of the Box's Miami-based staff are "still being decided, but they'll probably be determined by the end of the year."

The Box president/CEO Alan McGlade says, "After the transition,

I'm moving on to other things at MTV2. A significant number of the Box's staff will be retained, and our office in Miami will still be operational."

MTV2, previously known as M2, changed its current brand name last year. Before its cable expansion, MTV2 had been primarily available on satellite TV. According to Cohn, MTV2 will be replacing the Box in most of the Box's markets. Current U.S. reach for the Box is about 24 million households.

He adds, "In some of the markets, MTV2 will be on analog cable, while in others it will be on digital cable. We also struck deals to have MTV2 in markets where the Box hasn't been available."

In New York, the nation's top market, MTV2 will be added to Time Warner Cable's digital lineup in December.

According to Cohn, among the changes expected at MTV2 after the transition will be more emphasis on heavy rotation for select videos; the use of the Box's localization features to program videos; more Web-enabled interactive programming; and the introduction of more long-form programming.

(Continued on page 87)

Amazon Posts Music Profit

BY BRIAN GARFITY

NEW YORK—Amazon.com reports that improved operating efficiencies at its U.S. books, music, and DVD video business fueled higher revenue and a profit for the division for the third quarter.

For the three months that ended Sept. 30, books, music, and DVD/DVD delivered pro forma operating profit of \$25 million compared with a loss of \$109 million a year ago. Sales for the segment increased to \$199.9 million (93% of total revenue) from \$193.5 million in the same period last year.

Pro forma results exclude fulfillment and technology expenses. Results including those factors were not disclosed.

In a conference call with analysts, chief executive Jeff Bezos credited the growth in books, music, and video to Amazon's increased focus on operational improvements. "That is something I would expect us to continue to

focus on in that segment," he said. Overall, Amazon reports a third-quarter net loss of \$240.5 million, or 66 cents a share, compared with a loss of \$197.1 million, or 59 cents, a year ago. On a pro forma basis, which excludes non-cash charges, the company posted a loss of \$89.8 million, or 25 cents a share, compared with \$86.8 million, or 25 cents a share, a year ago. Wall Street analysts were predicting a pro forma loss of 35 cents.

Net sales for the three months that ended Sept. 30 increased 71% to \$638 million, from \$366 million a year ago.

During the quarter Amazon added 2.8 million new customers. The company claims more than 25 million customer accounts and 19 million active users.

The company's revenue per customer increased to \$130, up from \$108 a year ago, and its customer acquisition costs fell to \$15 from \$17 in the second quarter.

However, the documentation was not released, pending review by the commission's juridical language specialists and translators. The commission held the proposed legislation as a "break-through" after two years of heated debate. However, various interested groups, including the Interna-

(Continued on page 87)

Sony Europe Reshuffles Execs

BY GORDON MASSON

LONDON—The resignation of a senior Sony Music executive in Europe has led to promotions of three European executives at the company. Executive VP of Sony Music Europe Paul-René Albertini is to become president of Warner Music Europe, within hours of the Oct. 25 announcement. Sony detailed a long-awaited management reshuffle.

Sony Music Entertainment (SME) Europe chairman Paul Russell will take the position of chairman of Sony/ATV Music Publishing, while Paul Burger becomes president of SME Europe. Burger's current role as chairman/CEO of SME U.K. will be filled by Bob Stringer, previously Epic Records U.K. managing director. Sources tell Billboard that Stringer—y younger brother of Sony Corporation of America chairman/CEO Sir Howard Stringer—had been principal of Burger's job by Jan. 1, 2001. The apparent sticking point was Burger's new role, but Albertini's exit changed that situation.

At press time none of the presi-

dals were available for comment. The moves are effective immediately. Stringer will report to Burger, who continues to report to Russell.

Albertini will take his Warner Music Europe president has remained vacant since Manfred Zwickler's retirement in February 1998. London-based Albertini will report to Stephen Shrimpton, chairman/CEO of Warner Music International (WMI), and will be responsible for WMI operations in 20 European countries.

WMI's four European regional presidents—Gero Caccia (Southern Europe), Gerd Gehardt (Central and Northern Europe), Manfred Lappe (Eastern Europe), and Nick Phillips (the U.K. and Ireland)—and Warner Music Europe marketing VP Thomas Starckjohann will all report to Albertini.

Industry insiders suggest WMI has pulled off a coup in attracting Albertini. One senior executive says, "As recently as 10 days ago, I heard Albertini would be getting the [SME Europe] president role." Sources say

at least two of Warner's own senior European executives had designs on the WMI dot, so Albertini's arrival may unsettle some within the company. However, few doubt the aggressive, ambitious Frenchman has the skill to improve Warner's European market share.

Albertini will now be responsible for the worldwide activities of Sony/ATV Music Publishing. Reporting to Sony Music Entertainment executive VP Michele Antonicelli will be based in New York and London. Sony/ATV president Richard Rowe reports to Russell.

In a statement, Sony Music Entertainment chairman/CEO Thomas D. Motokakis says Russell "one of our company's great assets." He adds that "having him spend more time here at headquarters recognizes the importance and immediacy of his input into our global plans. His familiarity with the industry and players in every territory is a tremendous benefit to this company."

London-based Burger will oversee all Sony's European affiliates and functions except manufacturing.



McCartney Makes A Fashion Statement. Paul McCartney was on hand at the city's VHI Vogue Fashion Awards to see his daughter Stella McCartney win the Best Designer award for Coto. Shown backstage, from left are McCartney business partner John Eastman, John Sykes, president of VHI and CMT, Stella McCartney, and Paul McCartney.

President Roland Lundy Exits Word In Latest Gaylord Loss

BY DEBORAH EVANS PRICE

NASHVILLE—In a move that surprised the Christian music community, Word Entertainment president Roland Lundy has exited after 28 years with the company. According to a statement issued by Word's parent company, Gaylord Entertainment, Malcolm Minns, executive VP of the content content group, will assume Lundy's job.

Lundy began his career with Word in Dallas in the telephone marketing department and worked his way up through the ranks. He became president of Word Inc. in 1989 and relocated to Nashville when the company moved to Music City in 1993.

Other than to say, "I love Word. I love what it stands for, and I love what it does," Lundy declined comment.

When asked where he was going next, he laughed and said, "Well, I'm in the car, and I'm going to Sam's [gro-

cery warehouse]."

Lundy is the latest in a series of high-profile departures from the Gaylord camp. Terry London, Gaylord president/CEO, left the company in July, while Tim DuBois, president of creative content, who exited in September, DuBois was responsible for bringing Minns, a Nashville attorney, to Gaylord last March.

Minns will now report to Gaylord president/CEO Dennis Sullivan. In a company statement, Sullivan said, "Word Entertainment is an exciting element of our company with excellent products, good markets, and a team of talented people. Our goal is to focus on maximizing its potential as we go forward."

Despite positive press, sources say Minns inside the company is new. Others in the industry are unsure what the future holds for the veteran Christian label.

(Continued on page 85)

RealNetworks, Microsoft Tout Audio Formats

BY EILEEN FITZPATRICK

LOS ANGELES—Within 24 hours of its RealAudio 8 upgrade, archrival Microsoft was touting the merits of its Windows Media Audio format in every iteration to steal some of Real's thunder.

"We achieved that level of CD-quality playback and improved our audio code 18 months ago," says Dave Foster, GM of marketing for Microsoft's digital media division. "We're really baffled about how they're claiming this is such a breakthrough technology."

Foster adds that Microsoft did some upgrades of its file format in July with the release of Windows Media Audio Version 7.

On Oct. 23 RealNetworks debuted the RealAudio 8 upgrade, which delivers CD-quality sound at two-thirds the byte rate of its previous RealAudio C2 version.

"This new version will reduce the bandwidth cost for content providers by giving them the same quality as digital in the bandwidth costs," says RealNetworks product manager Gary Cowan. "For consumers, it's CD quality compressed at half the size of a standard MP3 file."

In addition to touting sound quality, RealNetworks announced a "strategic alliance" with Sony Corp. Under the alliance, RealAudio 8 will incorporate Sony's high-compression digital audio format called ATRAC3 in its RealPlayer and RealJukebox software.

Both the RealPlayer and RealJukebox will be bundled on (Continued on page 77)



UNIVERSAL MUSIC PUBLISHING GROUP

congratulates

Mark D. Sanders and Tia Sillers



Writers of the

"I HOPE YOU DANCE"

We also recognize and applaud all of our

Thanks to Lee Ann Womack,
Mark Wright and MCA Records!

Stephanie Bentley
Gary Burr
Carson Chamberlain
Radney Foster
Kostas

L. David Lewis
Bill McCorvey
Danny Orton
Rivers Rutherford

Carl Sturken & Evan Rogers
Shania Twain
Sharon Vaughn
Chely Wright
Mark Wright

Congratulations from the
UNIVERSAL MUSIC PUBLISHING FAMILY...
Here's to another great year!

WWW.UMUSICPUB.COM

UNIVERSAL MUSIC PUBLISHING GROUP 12 MUSIC CIRCLE SOUTH NASHVILLE, TN 37203 TEL: 615.248.4800 FAX: 615.248.9300
© 2000 UNIVERSAL MUSIC PUBLISHING GROUP A UNIVERSAL MUSIC COMPANY

Confab Has The Word

Amsterdam Meet Addresses Dance Music's Gains, Challenges

BY LARS BRANDLE
AND MICHAEL PAOLETTA

AMSTERDAM—Despite the apparent worldwide resurgence of guitar-driven rock, dance music has been making major inroads into the U.S. market, and this year's Amsterdam Dance Event (ADE), held Oct. 19-21, brought the peaking European dance community onto the world stage.

"Techno's not going to die this year," exclaimed Erik Loyd Walkoff, a DJ and producer for the Norwegian Broadcasting Corp. who has worked with such acts as Fort Minor, Groove Armada, and Alunís Morissette. "The techno/dance industry is definitely maturing," the Australian native added.

Walkoff was one of more than 1,100 music business professionals who visited the Dutch capital's Felix Meritis conference center, representing a 35% improvement in attendance from the previous year, according to event organizers.

This number swelled to more than 20,000 for nightly artist/DJ showcases, which revolved around Amsterdam's top club acts: Ecstasy, Paradise, Melow, Arena, and Ministry. The event's keynote address, Jean Paul de Coster—managing director of Antwerp, Belgium-based Byte Records and co-producer of 18-million-unit-selling Dutch dance act *Daft Punk*—insisted that Napster-style file-sharing practices will never pose a serious threat to the dance music trade.

The audience heard that traditional consumer and DJ tastes will continue to ensure that records are not made obsolete by downloads. "Digital-distribution platforms, which have reshaped the music industry, will

never replace conventional distribution of dance music," de Coster said. "Labels should offer opportunities instead of using Napster, which right now is a high brand issue," said Ferry Bult, co-founder of Amsterdam-based DMDeeure. "Consumers demand access to what they want. The industry must be Napster at its own game."

"We must find a way for consumers to always pay for something, so that artists and songwriters receive what's due them," said Robin "Jaytee" Albers, a Dutch DJ/producer responsible for such international club hits as Jaytee's "Electric Dreams" and the Sunelube's "Piasta." In his address on Napster and MP3 file-sharing.

Music & Media journalist Gary Smith added, "It's not the downloading that tend to bring about changes in music. If they don't get paid, they'll stop making music. There will be no incentive anymore."

However, most agreed with Albers when he said that "Internet radio and satellite radio are the future." New technologies and music distribution devices were just some of the hot issues discussed during the daily ADE panels.

The Internet and radio discussion "Tune In, Log On," which involved Simon Nelson, head of new services development at the U.K.'s BBC Radio Online, Universal Music Publishing, Belgium's *Radio 1*, and Walkoff—concluded that costs and bandwidth limitations would keep Internet radio to an "intermediate" medium.

Although labels should "embrace the new technology," said Sundt, Internet radio companies are burdened with high costs for their relatively few listeners.

The discussion shifted to the potential of the mobile phone as a music carrier, or more accurately, a "personalized mobile workstation," and the new technologies being developed in Scandinavia.

"What we haven't touched on is the electrical grid, which is also a great big possibility," Walkoff said. "You can put the Internet and potentially music through electricity cables. I don't think the cable companies have looked at these possibilities at all, because they're not into communications—they're only interested in power."

One of the surprises that emerged from the conference was the number of impressive underground productions coming from Eastern Europe in the absence of a supporting financial infrastructure.

Label representatives from the Czech Republic, Poland, Hungary, and Latvia had heads swaying with locally produced works in two-stop, breakbeat, drum'n'bass, and experimental electronic grooves, all of which were mixed and mastered in home

(Continued on page 77)

German Lawmakers Lobby For Rock, Pop

BY WOLFGANG SPAHR

BERLIN—Members of the conservative CDU/CSU German parliamentary opposition here are lobbying for greater government support for domestic rock and pop music.

Armed with a five-page document of 67 questions, two CDU/CSU members of the lower house of parliament in Germany, the Bundestag—Steffen Kampeter and Dr. Norbert Lammert—together with 10 other members of the opposition are calling upon the government to comment on the problems facing rock and pop music in Germany today.

In an interview with Billboard,

Kampeter says, "Representatives of the government like to be seen in the presence of rock and pop stars. However, it is the CDU/CSU parliamentary party which is committed to the interests of the music industry." Rock and pop music must leave its peripheral role, he adds, as it is a key economic factor in the country.

Kampeter and Lammert, acting as spokesmen for the parliamentary party in Berlin, say they take the interests of pop and rock music "as seriously as those of other cultural arts." Kampeter is a member of the Bundestag budget committee; Lammert is CDU/CSU spokesman for cultural matters.

The document, titled "Review Of And Perspectives For Rock And Pop Music In Germany," was handed over to the president of the Bundestag,

(Continued on page 76)

Mercury Does Quick Release Of Elton John Show

BY PAUL SEXTON

NEW YORK—Highlights of Elton John's "One Night Only" Square Garden concert, held here Oct. 20-21, are on their way toward record buyers worldwide, as breakneck production continues on "One Night Only." To be released by Mercury internationally on Nov. 14 is the U.S. Nov. 21. Momentarily, it appeared that the album might have another news hook to it, when John announced his retirement at the first of the all-star concerts, only to retract the statement 24 hours later, putting the remark down to his frustration at technical problems and saying he was "full of shit."

The two-night stand presented an overview of the artist's epic career, with contributions from handpicked collaborators Billy Joel, Bryan Adams, Kiki Dee, Ronan Keating, Anastacia, and Mary, Margaret.

At the first event, John revealed plans for a 2001 studio album, for which he and longtime lyricist Bernie Taupin have already written 15

songs, and said he would tour again next year with Joel.

"One Night Only" will be supported by a TV special of the concert, with additional documentary footage, to be aired by CBS in the U.S. and the BBC in the U.K., where it will be broadcast Nov. 12 following an interview conducted by veteran U.K. TV personality Michael Parkinson.

The album release will come 30 years to the week since the recording of "11-70," a concert for WFLA-FM New York released as an album by Universal the following year. The producer of that set, Phil Ramone, is also the producer of the new record, which he was due to wrap at New York's Right Track studio Oct. 26, just five days after the second concert.

"God, the swinging groove that was coming off that stage last night,"

Ramone said Oct. 22 during a production break. "The truck starts to shake, because everybody's stomping their feet. Now we're faced with this incredibly strange time line... We will mix starting with the Saturday night [Oct. 21] as a basis."

By Oct. 24 a track listing had been finalized, in most territories comprising 17 songs.

John was at Right Track Oct. 22 for brief sessions, and production chaos, emerging from the booth and expressing his relief that they were so swiftly completed. He

impressed the night before by Elton, with whom he dined on "I Guess That's Why They Call It The Blues."

"She was amazing," he said. "I don't think people realize how good she is. That track will provide the finale for the album and structured 'lasted' straight as early as Oct. 24 on rhythmic top 40 WKTT New York."

Top Execs Leave Sweden Labels' Music Network

BY KAI R. LOFTHUS

OSLO—Internal dissent over the financial and strategic direction of Stockholm-based independent label group Music Network (MNW) is spilling over into the public arena.

The CEO and chairman of the company are leaving the company (Billboard/Budget, Oct. 26), which distributes such labels as Bygdesång, Pale Pictures, and World Circuit in Scandinavia. Some 18 months after rejecting an offer from Germany's edel music to create a strategic alliance (Billboard, March 18, 1999), MNW is reported to be working to discharge itself of its majority shareholders Traktor AB and Xcelera, both investment companies, and is seeking new investors, according to sources.

MNW CEO Peter Tager, abruptly exited Oct. 24, his responsibilities are being handled temporarily by Terry Connolly, a Stockholm-based board member of MNW and previous group managing director of Chrystall Group in London.

(Continued on page 83)

RECORD Companies. Merin Bobb is promoted to executive VP. Elektra Entertainment Group in New York. He was senior VP of A&R.

Matthieu Lauriot-Prevost is promoted to senior VP of international for the Island/Def Jam Music Group in New York. He was VP of international.

Rick Corrojo is promoted to VP of business development, Latin America, for Sony Music International in Miami. He was managing director of Sony Music Venezuela.

Michael Carey is promoted to VP of A&R for Atlantic Records in Los Angeles. He was senior director of A&R.

Lola Valarian is named VP of publicity for J Records in New York. She was senior VP for Susan



Bobb
LAURIOT-PREVOST
CORROJO
CAREY
VALARIAN
QUINN



JOEFFER ANDREONE
JEFFERIES



JEFFERIES
JOEFFER ANDREONE

EXECUTIVE TURNTABLE

Blond Inc. Gwendolyn Quain is named VP of R&B publicity for Capitol Records in New York. She was senior director of publicity for Arista Records.

Walt Disney Records promotes Jill Levy to VP of production and Jefferies to VP and controller for disc planning in Burbank, Calif. They were, respectively, director of production and inventory manager.

Virgin Records America promotes Sig Sigworth to senior director of marketing management in Los Angeles. Virgin Records America also names Lil' Gary senior director of product management for special projects in Los Angeles. They were, respectively, director of product management and tour management for the Rolling Stones.

Joeffer Andreone is named director of marketing services for Foodchain Records in Los Angeles. He was director of marketing for POPsmear Magazine and 1-800 POSTCARDS.

FUSHERS, Bob Candela is promoted to VP and controller for ASCAP in New York. He was assistant VP of budgeting and finance.

SPIKE LEE
ABSOLUT PRAGUE

One in a series of 20 portraits celebrating ABSOLUT VODKA's 20th anniversary.

Specials

ADVERTISING OPPORTUNITIES

HARD MUSIC II

We look at what the future holds for hard rock, punk and metal with previews of upcoming releases, new artists, hard music on the internet and more! We also take a look back at the highlights of 2000—the year's top acts and biggest tours.
Don't miss this rockin' special!

Contact:

Evan Braunstein 646.654.4693
ebraunstein@billboard.com

**ISSUE DATE: DEC 2
AD CLOSE: NOV 3**

CHILDREN'S GROUP 10TH ANNIVERSARY

In this very special 10th anniversary tribute, Billboard spotlights The Children's Group's rise, from its inception 1990 to the present. We highlight the labels, artists, producers and releases that have played a key role in their unparalleled success. Join us for this special tribute!

**ISSUE DATE: DEC 2
AD CLOSE: NOV 3**

Andy Anderson 646.654.4692
aanderson@billboard.com

LATIN MUSIC 6-PACK VI

Our last Latin Music 6-Pack of the year focuses on Rock en Español, with a look at new releases, emerging artists, and the success of pioneers in this exciting genre. We'll also explore the world of Latin women in rock, Rock en Español on the radio and more! Reserve your ad today!

**ISSUE DATE: DEC 9
AD CLOSE: NOV 10**

Gene Smith 646.654.4616
gsmith@billboard.com

RAP/HIP HOP II

Billboard previews the hottest stars, new releases and the latest in Rap and Hip-Hop online. We also provide reports on current trends in sampling, Hip-Hop fashion and the success of regional rap acts—from the power of the south to the midwest and beyond! Don't miss this jam!

**ISSUE DATE: DEC 9
AD CLOSE: NOV 10**

Andy Anderson 646.654.4692
aanderson@billboard.com

UPCOMING SPECIALS

GERMANY - Issue Date: Dec 16 • Ad Close: Nov 17

FRANCE - Issue Date: Dec 23 • Ad Close: Nov 28

KENNY ROGERS 40TH ANNIV - Issue Date: Dec 23 • Ad Close: Nov 28

YEAR IN MUSIC - Issue Date: Dec 30 • Ad Close: Dec 5

YEAR IN VIDEO - Issue Date: Jan 13 • Ad Close: Dec 18

BRAZIL - Issue Date: Jan 13 • Ad Close: Dec 18

New York
646.654.4696

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.822.8334

Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Randy Travis Taps His Faith For Set Atlantic's 'Journey' Favors New Material Over Standards

BY DEBORAH EVANS PRICE

NASHVILLE—When most country artists record an album of songs expressing their faith, they turn to tried-and-true gospel standards such as "In The Garden" or "Praise In The Valley." On his new set, "Inspirational Journey," due Oct. 24, Randy Travis takes a more adventurous route.

Four years in the making, the album features three songs co-written by Travis as well as songs penned by some of Nashville's top tunesmiths. "It's something I [Travis] like and manager, Elizabeth Hatcher [Travis and I] had been talking about doing for years," he says of the Christian direction of the project. "And obviously we talked about doing a lot of standards. But how many people have already recorded them, and how many different ways can you possibly do them? It made more sense for me to find new material and approach it that way."

"Inspirational Journey" is released through Atlantic Records' Christian music division to the Christian Book-sellers Assn. market and to the general market through Warner Bros. Nashville, the label where Travis spent most of his career. (He recently left DreamWorks after two albums.) Barry Linds, VP/GM of Atlantic's Christian division, is excited about taking Travis to the Christian market. "I am just overwhelmed with what he's done, and how he did it, and couldn't be happier," says Linds. Mark Lusk, Atlantic Christian's VP of marketing and sales, agrees. "When you listen lyrically to these songs, you're just totally moved," says Lusk.

After working with James Stroud and Byron Gallimore on his recent DreamWorks offerings, Travis on "Inspirational Journey" reunited with his longtime producer, Kyle Lehning. "I had fun working with James and Byron, and I felt good about the songs we recorded," Travis says, "but there's something special with Kyle, whether

it's a chemistry or whatever; it's not there with anybody else."

Travis says Lehning has a certain technique for recording his vocals. "Kyle won't record digitally with me," he says. "He records analog, then goes to digital. There's a warmth that you just can't get digitally." The warmth and resonance in Travis' voice complements the songs on the album. The material ranges from the frisky "Feet



TRAVIS

"When you listen lyrically to these songs, you're just totally moved"

— MARK LUSK —

On The Rock" to the emotionally stirring "Baptism."

"Baptism" is the first single, going to country radio under the alternate title of "Down With The Old Man." Travis had previously recorded the song with Kenny Chesney, and "Baptism" is featured on Chesney's just released greatest-hits package. "It's a brilliant piece of writing," says Travis of the Mickey Cutler-penned lyric, which vividly describes a country baptism right down to the mud under the young man's toes.

"There are lines in that song that are just incredible."

Travis co-wrote "I Am Going" with his friend and frequent collaborator Buck Moore. "Buck and I wrote it after his man passed away," recalls Travis. Travis co-wrote "The Carpenter" with Chip Taylor and Ron Avic. On the record, the song features vocals by guests Waylon Jennings and his wife, Jessi Colter. "I loved what they did," exclaims Travis. "I've been a fan of Waylon's my whole life. It's really neat to have him singing on there and Jessi also. She's a true stylist, a very unique vocalist."

The retail album has 12 cuts, but a project with the album that's being marketed to TV by Warner's special projects unit via Chicago's Cornerstone Productions will feature 20 songs, among them previous Travis hits with inspirational themes such as "Point Of Light," "Heroes & Friends," "He Walked On Water," and "Forever And Ever Amen," plus standards such as "Have A Little Talk With Jesus."

Lusk says media plays a key role in the marketing of the album. "Our marketing effort in both Christian and mainstream is publicity-oriented, which is the reason we brought [Turning Point Media president] Brian Smith on board," says Lusk. "The fact that a superstar artist like Randy is willing to tell his story—he really emphasizes aspects of his wider days when he was younger and the beauty of forgiveness that comes with faith in Christ—Christian media is really going to be interested in his personal story along with the music."

Tower Records Nashville GM Jon Koritkowski feels the album will be a strong seller. "I think there's a market for that record, especially with his fan base," Koritkowski says. "I think [Travis' album] will sell well."

Travis is currently performing out of "Inspirational Journey" on his fall tour dates, which are booked by ICM.

Triloka Looks Ahead On 10th Anniversary

BY DEBORAH EVANS PRICE

NASHVILLE—A diverse catalog and innovative marketing techniques are just two of the factors that have made Triloka Records one of the country's most successful independent labels. Now, as the Santa Monica, Calif.-based company celebrates its 10th anniversary, label executives are preparing for the future by cultivating new avenues for Native American, world, trance, and other forms of musical expression that provide the foundation for the RED-distributed label.

As Triloka heads into its second decade, business is being boosted by a new partnership with Gold Circle Entertainment. "Gold Circle has various labels," says Triloka president Mitchell Markus, "and they have an infrastructure that includes marketing, promotion, publicity, sales, etc. That infrastructure is what we use to get our product marketed, sold, and promoted. We have our own art director, and Tom Froese is the VP of marketing, so he works with the marketing person from the music group."

The label was founded by studio win Paul Simon and artist K.D. Kugel, who records under the name Krishna Das. "The original idea they had was to actually record some of the old jazz artists that the majors had kind of sidestepped at the time," says Markus, who joined the label as president during its start-up phase.

"Paul Simon brought about 30 years' experience in the music business beading up record studios," Markus adds. "He helped build Atlantic in New York. AdM in L.A.,

and, most recently, Sony in New York, where he was managing the actual construction and architecture of the studios. So he brought to the table [the ability] to make high-quality recordings right off the bat with high-quality engineers."

That commitment to quality earned the label respect and success with jazz artists such as Jackie McLean and Chet Baker. As the label grew, it veered from its jazz roots into the world music arena. Its first foray into the genre came with the "Tahitiens Choir. The

SIX YEARS AND COUNTING



group was brought to the label by Walter Becker of Steely Dan, who had produced some of Triloka's jazz acts. The Tahitiens Choir's label debut, "Rapa Iti," peaked at

No. 1 on Billboard's world music chart in 1988, making it Triloka's first chart-topping album. (Billboard debuted that chart on May 19, 1990.) "We went full-force into the world music arena," says Markus, noting the label signed such artists as Ali Akbar Khan and Jai Uttal. At that time we also started the "Trance Planet" series, which I've done with Tom Schnabel of KCRW Santa Monica, one of the great NPR stations in the country."

"Trance Planet" is a series of compilations featuring music gleaned from Schnabel's radio programs. He got music sent to him from around the world, a lot of it not available in America," says Markus. "We just released volume five, a couple weeks ago. It's been a consistent series that has sold well into the six figures. We have a boxed set we just released of the first four volumes."

(Continued on page 86)



GEDDY LEE

My Favorite Headache

the long-awaited solo debut from the legendary vocalist/bassist of Rush

Featuring Ben Mink on guitars (and other assorted instruments) and Matt Cameron of Pearl Jam & Soundgarden on drums

The first single

"My Favorite Headache" Most Added of Rock Radio

PRODUCED BY GEDDY LEE, BEN MINK AND DAVID LEONARD

IN STORES NOVEMBER 14



Book, CD, Movie Reveal All About Cole

Elektra Artist Refocuses With Autobiographical Projects

BY CHARLES KAREL BOULEY
LOS ANGELES—Natalie Cole's personal and professional lives have changed directions more times in 25 years than a marble on a tilt-a-whirl—having gone from pop diva to jazz chanteuse, while simultaneously tackling motherhood and winning a very public battle against drug addiction.

Cole is the daughter of Nat "King" Cole, and her first foray into music was at the age of 8 (as the voice of an angel on a Christmas album that earned her \$46,101), and she hasn't stopped working since. She earned her first record deal in 1974 and through the years has had an impressive series of hits. She also had a number of widely publicized trials and tribulations, professional upheavals, and personal challenges. Her closest is full, but now she's airing it out.

Cole's autobiography, "Angel On My Shoulder," hits the stores via Warner Books this month, along with the 19-song "Greatest Hits,

Vol. 2" (Nov. 21, Elektra). Additionally, a TV movie based on "Angel On My Shoulder" (in which she portrays herself during her later years) premieres Dec. 10 on NBC.

With such a busy agenda, Cole is once again dealing with the media—a sector that hasn't always been kind. "At many points in my life, the press took great delight in loudly flaunting my troubles—and at a time when I didn't need any more sadness," Cole says. "I was addicted, and every day I had to look at the absolute worst pictures of myself. The press certainly doesn't try to generate sympathy for you when you're down and out. The best revenge is to be able to live through it all, rise up again, and tell your own story."

And that's exactly what Cole has done. The new album—a companion piece for the book and the film—is more of a soundtrack to her life and career than just a typical greatest-hits package.

Heavy-Metal Virtuoso Malmsteen Releases New & Old On Spitfire

BY CLAY MARSHALL
LOS ANGELES—The battle cry of Swedish guitarist Yngwie J. Malmsteen rings loud and clear on his latest set, "War To End All Wars."

Due Nov. 21 from Spitfire Records, "War" marks the third North American release from Malmsteen and his Rising Force band in several years. In addition to writing all the music and lyrics, he also produced the album. "Sometimes I feel there's almost an intruder in the studio if there's [another producer]," he says. "I know the way I want to hear [my songs]. I know what I want to hear."

For Malmsteen, who is managed by Mike Spitzer and published through Malmsteen Music (Warner/Chappell), that means mixing traditional heavy metal with classically influenced guitar work. "I think a lot of people might have the impression that if you call it heavy, it's not melodic," Malmsteen says. "I'm very keen on having as much melody as possible as well as the heaviness and aggression."

The set also includes three instrumentals that "sort of took on their own life" as the album was made. "I want to have everything to do with instruments at all," Malmsteen says. "I figured, just let this flow and see what comes out."



COLE



MALMSTEEN

Paul Ribeau, president of Spitfire, believes the album showcases a guitar virtuoso. "He's amazing at what he does," he says. "He plays very fast, but all of the notes are played with complete emotion. He attacks the guitar, but he plays very passionately as well."

Spitfire also recently reissued eight Malmsteen recordings, three of which had previously been available only as imports. "What was enticing for me was to be able to have the catalog, as well as the new record, to relaunch him in North America," says Ribeau.

He adds that metal radio's initial reaction to the first single "Crucify" was

MP3 of which was posted on the label's Web site a full month before the album's street date to build pre-release awareness, has been positive. "A lot of DJs and music programmers have said that [because] Yngwie's been away from the market for such a long period of time, it sounds fresh again."

Malmsteen will soon embark on a six-week U.S. tour with Dio and Dio Pesch before embarking on headlining runs in Japan and America in first-quarter 2001. "I think that all three hands complement each other and have made a great base," Ribeau says, with the kind of package that, as a fan, I would rush out to see."

Dune Venable, senior director of marketing at Elektra, agrees. "For any artist, this is a unique situation. It's a bonus if you have two big media events tied in, like a movie and a record. But to have a movie, a book, and a record, all autobiographical in nature, released simultaneously, is amazing. We're coordinating our efforts with NBC and Warner Bros."

In terms of the album, Venable says, the label is treating the project as a joint venture with Zomba.

(Continued on page 28)



Jammin' With Cole. DreamWorks Music Publishing producers/writers Tim and Bob Cohen were recently in the Record Plant in Los Angeles with RCA artist and former SWH member Cole. The project is due early next year. Pictured, from left, are Tim, Cole, and Bob.

Michael Bolton Signs With Jive Records; Holiday Treats From O'Donnell, Wonder

JIVE TALKIN': After leaving Columbia Records several months ago, Michael Bolton has signed a new five-album contract with Jive Records. "I'm walking on cloud nine," Bolton tells Billboard about the deal.

Bolton is already writing tunes for his Jive debut, which, according to his manager, Louis Levin, is tentatively slated for a spring/summer release. "He's gone into the studio, and he's writing with Richard Marx," says Levin. "We're very excited to be working with the Jive team, including their resources of producers and writers. I have tremendous respect for [Zomba Group chairman/CEO] Clive Calder and [Jive Records president] Barry Weiss, and it is just felt like the right team. I've seen Michael, Clive, Barry, and myself, we all know what needs to be done. We'll work closely together coming up with the right songs and producers."

Of course, Marx, who just released a new album on Capitol, is enjoying tremendous success right now as writer/prayer of "I Sync's" current smash, "This I Promise You."

"On behalf of the worldwide team at Jive Records, we are thrilled to be involved with Michael Bolton," says Weiss. "We intend to make big hits with Michael."

The Bolton signing is a good one for Jive, given that so much of its current sales come from such youth-oriented acts as Backstreet Boys, 'N Sync, and Britney Spears. Additionally, while Bolton's sales have lagged lately, he still has a strong fan base of upper-decade women who have not had another artist upon whom to transfer their loyalties. We imagine he has quite a few hits left in him.

More Bolton news: His production company, Passion Films, wrapped its first movie, "Good Advice," with Charlie Sheen, Denise Richards, and Jon Lavita.

BUSY, BUSY, BUSY: While Q Prime heads Cliff Branstetter and Peter Mench have been busy signing clients to their management company lately—in the past several weeks they've landed Stone Temple Pilots, Rage Against the Machine, and Garbage—they've also had time to put a bid in on Capricorn Records through their record label, Volcano Records, which is a joint venture with Zomba.

According to sources, Volcano's principals signed a letter of intent Oct. 17 to purchase the assets of Atlanta-based label from Capricorn founder Phil Walder. Capricorn has been up for grabs for quite some time now with both edel and Buena Vista Music Group sniffing around before walking away. All parties involved declined to comment, but sources say the letter of intent is good for a month.

STUFF: "Now That's What I Call Music! 5" will be released through Sony Nov. 14. The compilation series, a joint project between Sony Music Entertainment, Universal Music Group, EMI Group, and the Zomba Group, stunned chart-watchers a few months ago when "Now That's What I Call Music! 4" debuted atop The Billboard 200. Current hits by such acts as Destiny's Child, "N Sync, 98", Mystikal, Britney Spears, Janet, Bon Jovi, Nine Days, and Everclear are among the tunes on the new set. The series bowed in the U.S. in 1998 following its tremendous success in the U.K. and continental Europe.

Artist manager Dae Williamson and attorney Brian H. McPherson have joined forces to form a management company, cleverly titled McPherson/Williamson Entertainment, that represents Cracker, David Baerwald, Dagstar, Modest Mouse, and others.

IT IS THE SEASON...ALREADY: Following the success of her first effort, Rosie O'Donnell released her second Christmas album, via Columbia Records, Oct. 24. The set, dubbed "Another Rosie Christmas," benefits O'Donnell's For All Kids Foundation and includes O'Donnell duets with Jessica Simpson, Smash mouth, Macy Gray, Ricky Martin, Barry Manilow, and others. Last year's "A Rosie Christmas" was certified platinum by the Recording Industry Assn. of America for sales in excess of 1 million units... Other celebs feeling the need to give back this holiday season include Stevie Wonder, who will perform at the Stevie Wonder House Full of Toys benefit concert Dec. 16 at the Great Western Forum in Inglewood, Calif. Sponsored by KJLH Los Angeles, the show helps provide toys for needy children throughout the area. Other artists on the list include Kirk Franklin and Teena Marie.



by Melinda Newman

MOTOWN RECORDS
& THE TRAWICK GROUP
CONGRATULATE

Brian McKnight

ON HIS TREMENDOUS YEAR
(& IT'S ONLY OCTOBER)

•Back At One:

Over Three Million sold worldwide
Double Platinum in U.S.
Platinum in Canada
Gold in Korea, Taiwan, South Africa
and the Philippines

•Billboard's Songwriters 2000
Ranked #1 Hot 100 Songwriters
Ranked #4 Hot Country Singles
and Tracks Songwriters
Ranked #7 Hot R&B/Hip-Hop Singles
and Tracks Songwriter

•Grammy Nominated: Best R&B Album and Best Video

•Nominated for two American Music Awards

•MTV Video Nominated: Best R&B Video

•Nominated for a Billboard Music Award

•Nominated for three Soul Train Music Awards

•Blockbuster Award:
Best R&B Male Solo Performance

•NAACP Image Award:
Best R&B Male Vocal Performance

•Teen.com Award: Best R&B Single

•Teen People: Sexiest Songwriter –
Summer 2000 All-Star Music issue

•35 city SOLD OUT Tour

Men Of Honor Soundtrack on
Motown Records. In-Stores October 24th

COMING SOON:

FALL 2000:

Steven Bochco's "City of Angels" / New theme song "Hold Up The Light"
Written & Produced Brian McKnight

Men Of Honor Motion Picture opens November 10, 2000
Co-wrote, performed and produced the End Title Song, "WIN"

Film directed by George Tillman, Jr., / Film stars Cuba Gooding, Jr. and Robert DeNiro



www.menofhonor.com ♦ www.foxmovies.com
www.motown.com ♦ www.brian-mcknight.com



© 2000 Motown Record Company, L.P.
All Rights Reserved. Motown, The Men of Honor, and the characters within are trademarks of Motown Record Company, L.P.

"I have seen music cross language barriers, bridge racial differences, and make enemies dance together, so I cannot help but believe that music is the voice of hope."

- GARTH BROOKS, FIRST WORLD TOUR 1994

In one decade, one man's musical journey brought the American spirit to the world. With each song, Garth Brooks has touched hearts and changed lives. As a result, his music has sold over 100 million albums, making him the best selling solo artist in America's history.

We celebrate his timeless and masterful body of work, which has become the voice of hope for millions of people around the world.

Congratulations, Garth!

We love you,

Your Capitol family
and all your friends
at EMD



20th Century Fox
Re-recorded by G.B. Music Group





Artists & Music

Interscope's Samantha Mumba Offers Her Own Slant On Youth Pop

BY ANDREW BOORSTYN

NEW YORK—When a song from a debut artist races up the chart as quickly as Samantha Mumba's "Gotta Tell You," which bullets this issue at No. 9 in its ninth week on The Billboard Hot 100, industry observers can't help but wonder how and why. An easier question to answer, however, is, What?

"It's R&B/pop with a Mumba

twist," says the 17-year-old Dublin native, who cites Aretha Franklin, Michael Jackson, and Whitney Houston as favorites but makes it clear that "I'm trying to create my own sound—I'm not trying to recreate their sound."

Mumba, whose debut album, also called "Gotta Tell You," is being released Tuesday (31) on Interscope, deftly brushes aside the obvious



MUMBA

comparisons with members of the current class of young female singers. "I am Samantha Mumba. I am nobody else," she says. "I'm black and Irish, which is completely different. I co-write my music, I have my own opinions, my own style of dancing. Definitely the music is something different for people to hear, and I won't say it's not."

"On the other hand, I really respect a lot of the other female artists," she says. "It annoys me even seeing them being compared, because as far as I can see, they've got their own slant."

Mumba's Hot 100 coup suggests not only that demand for young pop divas is still high but that Americans are once again opening their ears to acts from Ireland and Britain. Indeed, "Gotta Tell You" has been a smash in those territories, reaching No. 1 and No. 2 on their respective singles charts.

Overseas success, of course, doesn't translate for Robbie Williams, the Corras, or the individual Spice Girls. But Interscope's Steve Berman suggests that with "Gotta Tell You," the tide may be turning. "The song and the sound are so relevant to what's happening," he says. "Seeing how radio really stepped out on this, we feel we're just open-

ing the door with her as an artist and for the whole scene."

Berman adds that Mumba's chart run gives the label hope for the solo stateside debut of another signer, Ronan Keating of Ireland's Boyzone. That boy band shares Mumba's manager, Louis Walsh of Dublin-based Brill Management, but has been unable to break through in the U.S.

The relentless beat and hard vocal attack of "Gotta Tell You" have helped the song fit right in with current top 40 fare. In fact, it may have slipped in a little too well: Listeners may hear "Gotta" alongside offerings from Britney Spears and 'N Sync and not even know a new artist has arrived.

Aware of the predicament, Berman says, "Our job now is to make the connection between this hit single and Samantha as an artist. We're very aggressively marketing to high school students through teen magazines. We handed out 150,000 book covers in the major markets when school came back in session in September. And there is a targeted campaign at powerful Web sites and at Fox Family, Disney, and Nickelodeon for reaching kids."

YM, TeenPeople, and CosmoGirl

(Continued on page 23)

HIS SOUND. OUR MICS.
YOUR MUSIC.

SHURE MICROPHONES & BRIAN WILSON

SHURE®
IT'S YOUR SOUND™



The best seat in the house

You've got the content. We've got the secure broadband network. Together we can stream high-quality, full-screen media content - embedded with advertising, merchandising and sponsorship tie-ins - to paying fans around the world. Now you can offer everyone the best seat in the house and still control the show.

To get your copy of Madge.web's Commercial Guide to Using Rich Content, visit:

www.madgeweb.com/hb

Your ticket to a richer music experience.

madge
web

rich content, rich rewards



every
Admit One

Front row center

Front row center

Artists & Music

Fans Root For North Mississippi Allstars

Tone-Cool's 'Hill Country Blues' Trio Carries On Musical Lineage

BY JIM BESSMAN

NEW YORK—Thanks to heavy touring, key media exposure, and a fresh take on a time-honored sound, the North Mississippi Allstars are steadily developing into one of the surprise stories of the year.

The Northern Mississippi trio, whose debut album "Shake Hands With Shorty" came out May 9 on Tone-Cool Records, got a big lift this summer with a two-page *Time* magazine spread, as well as an appearance on "Late Night With Conan O'Brien." But three years of intensive roadwork with bands like Galactic and Gov't Mule have already endeared the young Mississippi "hill country" blues trio to the jam band generation.

"They're certainly appealing to that crowd," says Tone-Cool VP Dave Bartlett. "But they're also playing to music fans in general. Our initial goal was to reach those fans of the Allman Brothers, Hendrix, and Cream, all the way to Jon

Spencer, and one of our key selling points has been the press—which we knew would be there."

Aside from the music, which on "Shake Hands With Shorty" is made up entirely of covers of classic North Mississippi hill country blues like "Shake 'Em On Down" (the Mississippi Fred McDowell song that is the album's first radio single), Tone-Cool knew that music journalists would pick up on the Allstars' personal as well as regional heritage.

The group's founders, guitarist Luther Dickinson and drummer Cody Dickinson, are sons of legendary Memphis roots/rock producer/side-man Jim Dickinson. Besides the influences of hill-country bluesmen like McDowell, Junior Kimbrough, and R.L. Burnside, they were inspired by their father and his many clients, including Bob Dylan, the Rolling Stones, and the Replacements.

The *Time* article, notes Coalition of Independent Music Stores president Don Van Cleave, did wonders. "We circulated it around, and it really helped," he says, also citing the band's touring. "It's the kind of roots story and breath of fresh air we need right now in this land of overhyped conglomerate output."

One market where the Allstars have delivered big live is Chicago, where triple-A station WXRT recently promoted the group's appearance at the House of Blues and at the station's summer concert series at the Lincoln Park Zoo, which paired it with Steve Earle. "It was a record-breaking crowd [the show represented] the history of American music," says WXRT programming VP Norm Winer. "They have the perfect combination of the blues influence with the jamming sensibility—which is absolutely what our audience wants to hear. Our

music is idiosyncratic, and it's certainly refreshing to find a band with such a unique mixture of elements."

Chicago isn't the first town they've conquered. When the Dickinsons first hit the road as a duo three years ago (they couldn't afford then to bring along Allstars bassist Chris Chew), they did weekly residencies in Atlanta, Tusculooona and Birmingham, Ala.; Chapel Hill, N.C.; New Orleans; and Oxford, Miss. "We did a whole summer on Beale Street in Memphis three years ago, playing two nights a week for four months," says Luther Dickinson. "That's how we met Tone-Cool, and with all the touring, we worked up a good grass-roots fan base." They also landed opening gigs for the Blues of Squirrel Nut Zippers; Medeski, Martin & Wood; Gov't Mule; and Galactic.

But having heard "all the bad stories" about the music business, they shied away from artist management until they decided to go with

Muse's Artist Management, the Tucson, Ariz.-based company of artist-touring producer-manager Mike Lembo, former manager of NRBQ and Jules Shear and current manager of Jim Dickinson's production career.

Lembo brought in the Big House indie public-relations firm and assembled a team of indie triple-A and college radio promoters, including Planetary and Sean Coakley. Hooking up in England with indie label Blanco y Negro/Warner Bros., Lembo matched Tone-Cool's U.S. "muscle" (via Island/Del Jam Music Group and Universal Music and Video Distribution), he says, and further piled the European market with extensive festival bookings through August.

Domestically, the Monterey Peninsula-booked band has been on the road nonstop since "Shake Hands With Shorty's" release and is looking forward to increased visibility from its upcoming *Farm Aid* slot. "It's great," says Luther Dickinson. "We're playing to younger audiences, the hippie/jam band crowd, and older people who grew up on the blues and the artists we were influenced by."

Tone-Cool has every intention of keeping the North Mississippi Allstars on the road and is continuing to push "Shake 'Em On Down" to radio. "We're going to rock radio now and from there will roll out a second single based on how this one does," says Bartlett. "We have a major program going with Best Buy and are looking to break into other mainstream accounts."

But Lembo says that the group is just "finding its own audience and not playing the chart game. All they care about is getting as many stations as they can and playing as many cities as they can play."



NORTH MISSISSIPPI ALLSTARS

"Has anyone

ever had a

boring dream?"

- Paul Gauguin



the
Muse

Anticipatory service, gourmet cuisine and an intriguing new place to sleep in the city that never dies

SEAF INSURED • 877-NYC-MUSE • www.themusehotel.com • 130 WEST 46 STREET • NEW YORK CITY

SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPELFELD OLSON

GIRLS ON FILM (SCORES): It's hard to imagine that the ratio of gender inequality in the workplace applies to an industry as open and creative as the film score business.

However, not only is that the case, but given the statistics, it is more prevalent in that industry than almost any other. That is evidenced by the fact that, to date, only one woman has won an Academy Award for best music score. That woman is **Rachel Portman**, who won for her 1996 score of "Emma" and was nominated again in 1999 for "The Cider House Rules."

Portman continues blazing a trail for female composers with her touching and emotional soundtrack to **Robert Redford's** "The Legend of Bagger Vance" (in theaters Nov. 10, with the soundtrack released on Chapter III Records the prior Tuesday).

Portman (whose résumé also includes "Henry & June," "The Joy Luck Club," and "Smoke") was handpicked by Redford early on to score the production.

"He was keen to get me involved as early as possible and was closely involved in helping me find the right direction in the score," Portman says.

Portman's lavish orchestral songs are nestled comfortably among tracks from **Duke Ellington**, **Fats Waller**, and **Muggsy Spanier** to enhance Redford's emotional overtones of a film set in the American South in the 1930s.

"The inspiration for the music came from the themes and characters in the film. It is a story about a hero who has lost his will to succeed and his spiritual journey," she says.

One of the few successful working women in film scores, Portman is building a career that has the potential to become legendary not only on the merits of her music but on the ability to succeed in a male-dominated business.

ALSO MAKING INROADS is pop singer **Sophie B. Hawkins**, who is "bouncing" into the movie business on her own terms with soundtrack placements and a movie chronicling her musical experience.

Hawkins, who left Sony Music by her own request and took her licenses with her, has been actively involved in exploiting her wealth of material and has succeeded in getting a newly remixed version of her song "Lose Your Way" on the soundtrack to the Miramax film "Bounce" (which stars **Ben Affleck** and **Gwyneth Paltrow**).

The track is from her third and final album for Columbia, "Timbre," but it is actually being treated as a new release.

"That album was never promoted properly and was barely heard," Hawkins says. "So, to most people the song is new to people in the U.S. Plus, we've remixed it. It's so fulfilling to see the music come to life, finally."

She adds, "There's so much I can do now. The last was just one thing, and if I wasn't that, I was nothing. Well, now I'm something on my own terms."

The track is slated to be a single from the soundtrack, which hits stores Nov. 7 through the *Engine/Arts*. The album also contains tracks from **Leigh Nash** of *Sixpence None the Richer*, **Sarah McLachlan**, **Curly Swain**, and **Dido**.

Meanwhile director **Gigi Gaston** has completed a documentary on Hawkins titled "The Cream Will Rise" for the Sundance Channel. It has played at film festivals around the world and chronicles a Hawkins tour and contains more than 20 songs from the artist. Since Hawkins has withdrawn from music, it's about a soundtrack for it!

"That is definitely in the realm of possibilities now, which itself is an exciting prospect," she says.

ANGELIC TUNES: While none of them have the trendsetting hair-do **Farrar Fawcett** gave pop culture, the new *Charlie's Angels* are hitting theaters with a soundtrack as upbeat and jiggy as the trio is themselves. The album is a mixture of old and new songs, with the new folder coming from **Destiny's Child** ("Independent Women") and **Aerosmith** ("Ya Mamma").

On the score side, **Edward Shearmur** ("Cruel Intentions," "Jakob & Love") and "Blue Streak" does an excellent job of capturing the campy, action-packed feel of the film. Shearmur, who did a seven-year apprenticeship with the award-winning **Michael Kamen**, is quickly gaining credibility on his own. More on him later, as he is currently working on the **Sandra Bullock** star vehicle "Miss Congeniality."

INTERSCOPE'S SAMANTHA MUMBA OFFERS HER OWN SLANT ON YOUTH POP

(Continued from page 30)

magazines are set to do stories on Mumba, and America Online has selected her as one of pop's new princesses for a November feature on its music site. Also, the artist, who as yet has no confirmed U.S. tour dates, will appear with S Club 7 and others as part of a concert to be aired on the Disney Channel over Thanksgiving weekend.

If Mumba hasn't distinguished herself by then, follow-up single "Body II Body" (recently released in the U.K.) should do the trick. Incorporating the memorable keyboard tag from David Bowie's "Ashes To Ashes" to hypnotic effect, the tune is slicker and subtler than much of what's heard on pop radio today.

But the sampling may invite more unwanted comparisons. Just as Jessica Simpson recently borrowed from John Mellencamp tale of dreams gone wrong "Jack & Diane" to create a frothy primer on flirting ("I Think I'm In Love With You"), "Body" retains the haunting tone of Bowie's original but applies it to, um, crashing a dance party.

In a way, the subject matter of "Body" is part of what makes Mumba's album work so well: It's a collection of songs that, though sophisticatedly produced, sound natural coming from a teenager.

There are no disturbingly precocious lines like "Hit me, baby, one more time" and few Christina Aguilera-esque vocal acrobatics. Instead the observations on love seem every bit as straightforward and as sweet as diary entries, and

"I am new to the music industry, so I can't claim that I know everything—it's a very big learning process. But I do not want to be taken advantage of"

—SAMANTHA MUMBA—

they're delivered with an ideal mix of sincerity and style.

The album contains many melodic, hooky treats, and Mumba co-wrote six of them. Among her contributions are the inspiring "Ti Night Becomes Day," in which she reveals a "slightly gentler, softer side," as well as the aggressive "Baby Come On Over," which, she says, "shows a bit of my personality more than anything else."

"When it comes to guys, I won't march straight up to them and eat them—guys shouldn't be afraid of me, because I'm not like that at all," she explains. "But when it comes to work, I'm very, very strong-minded. I mean, I am new to the music industry, so I can't claim that I know everything—it's a very big learning process. But I do not want to be taken advantage of, and so far as I can help it I will not let myself be taken advantage of."

Of the writing process, Mumba, who is published by Warner/Chappell Music, says, "I wouldn't consider myself a writer yet—it was my first time ever. I found it much easier than I thought it was going to be. I worked with really lovely, down-to-earth Swedish producers (Rag and Anthon for Marilyn Music). We played the music on a loop, and we all brainstormed and put our ideas through. They always gave me the last say as to what we actually sang. They quite liked that I was a bit younger and would maybe have a different version or slang of a word as opposed to what they would use."

That process likely led to one of the album's most prescient lyrics, from the funky, TLC-like "Witchy Is Gonna Be": "This baby drives no queue in line." Clearly, Mumba is on the fast track to stardom.



HAWKINS

www.CamJazz.com

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART
1	2	15	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
2	1	15	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
3	4	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
4	5	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
5	6	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
6	7	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
7	8	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
8	9	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
9	10	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
10	11	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
11	12	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
12	13	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
13	14	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
14	15	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
15	16	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
16	17	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
17	18	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
18	19	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
19	20	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
20	21	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
21	22	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
22	23	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
23	24	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
24	25	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER
25	26	10	DAVID GILAY	AT 21239 (11.18.00)	WHITE LADDER

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album enters this chart, the artist and the album are eligible for the "New Artist" award. *Significant albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Assorted indicates very LP's available. *Album with 99 greatest-seller sales as of 2/20/01. **Billboard's Communications.

26	17	8	SOUL ASSASSINS	W/PLATE 4000* (12.06.00)	MUGGS PRESENTS THE SOUL ASSASSINS II
27	18	8	STACE OHVICO	FOREFRONT 2555 (11.18.00)	GENUINE
28	19	8	TAPROOT	WHY HANGAROUND? BANGALORE (11.06.00)	GIFT
29	20	8	KEITH URBAN	CAPITOL 0940015 (11.18.00)	KEITH URBAN
30	21	8	RODNEY CARLINGTON	CAPITOL 0940015 (11.18.00)	MORNING WOOD
31	22	8	ALEXANDER SANZ	W/PLATE 4000* (12.06.00)	EL ALMA AL RE
32	23	8	S CLUZY 7	FOCUS 3433333333333333 (11.18.00)	S CLUZY 7
33	24	8	ZOEGLIR	CLAYTON 51734 (11.18.00)	ZOEGLIR
34	25	8	RASCAL FLATTS	LYNCE STREET 1603 (11.18.00)	RASCAL FLATTS
35	26	8	CHAYNNE	COLUMBIA 6666666666666666 (11.18.00)	SIMPLEMATE
36	27	8	MIMI STRAIN	CLAYTON 51734 (11.18.00)	MIMI STRAIN
37	28	8	VAST	CLAYTON 51734 (11.18.00)	MUSIC FOR PEOPLE
38	29	8	EVAN AND JARON	COLUMBIA 6666666666666666 (11.18.00)	EVAN AND JARON
39	30	8	MYHANE	CLAYTON 51734 (11.18.00)	MYHANE
40	31	8	WITTE WHALLUM	WATSON 47887 (11.18.00)	UNCONQUERED
41	32	8	THE DOWNSIDE	WATSON 47887 (11.18.00)	THE DOWNSIDE
42	33	8	GOOD CHARLOTTE	GOODBYE 84200 (11.18.00)	GOOD CHARLOTTE
43	34	8	CONJUNTO PRIMAVERA	CONJUNTO 1111111111111111 (11.18.00)	EL RICADO
44	35	8	OWINSET	OWINSET 1111111111111111 (11.18.00)	CHECK YOUR PEOPLE
45	36	8	MAJOR FIGURES	WATSON 47887 (11.18.00)	FIGURES 4 LIFE
46	37	8	SONICFLOOD	GUTTER 3002 (11.18.00)	SONICFLOOD
47	38	8	NEW FOUNG GUILD	DRIVE PUNK 1123333333333333 (11.18.00)	NEW FOUNG GUILD
48	39	8	RACHAEL LAMPA	WATSON 47887 (11.18.00)	LIVE FOR YOU
49	40	8	NOTHINGFACE	YIP 5480 (11.18.00)	NOTHINGFACE
50	41	8	COC SANCTUARY	84500 (11.18.00)	AMERICA'S VOLUME DEALER

POPULAR UPRISES

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

STOMPING BEATS: Norwegian DJ/producer J&B-16 steps into the spotlight again with his latest album, "Stomping System" (Playland/Priority Records), his U.S. debut set. The album has



On The Spiritual Tip. On gospel group Spiritual Precious' second album, "Soul Food" (Tommy Boy Gospel Records), "we're much more relaxed and confident," says group member Fatima Love. Once a quarter and now a half, Spiritual Precious collaborated with producers Kenny Harris and Dave Harewood on "Soul Food."

already yielded the hit singles "Stamp To My Beat" (No. 18 last year) on the Hot Dance Music/Maxi-Singles Sales chart, the album's title track (a top five hit in the U.K.), and "Love Supreme" (No. 26 this year) on the Hot Dance Music/Club Play chart. J&B-16, whose real name is

Jaakko Sielovaara, has remixed songs by Ricky Martin, Alexia, and Bonafant.

BRAZILIAN RHYTHM: Bebel Gilberto's "Tanto Tempo" album (Sua Degress) has been bubbling under the Heatseekers chart but is experiencing an increase in sales. The Brazilian singer worked with several DJs and producers on the album, including Mario Caldato Jr., Thievery Corporation, and Anon Tobin. Gilberto's musical pedigree is noteworthy: Her father is bossa nova legend Joao Gilberto.

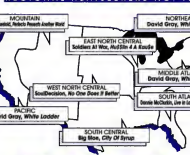
CAGLE COUNTRY: Country singer Chris Cagle is already getting attention for his first single, "My Love Goes On And On," which is rising up the Hot Country Singles & Tracks chart; this issue the song is No. 27. "My Love Goes On And On" is featured on Cagle's debut album, "Play It Loud" (Virgin Nashville), which was released Oct. 24. Cagle has been on a promotional tour of radio stations. Virgin Nashville has begun a



DAVID GRAY, WHITE LADDER

Factory Workers. Heavy rock band Factory 81 has been on tour in support of its debut album, "Marking" (Mop/Universal). Lead singer Nate Wallace says the band's music combines "jazz, hip-hop, and tribal-based drum beats. There are a lot of spiritual aspects."

REGIONAL HEATSEEKERS NO. 1's



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	WEEKEND
WEEKEND	WEEKEND
1. Paul Simon: Graceland	1. David Gray: White Ladder
2. David Gray: White Ladder	2. David Gray: White Ladder
3. David Gray: White Ladder	3. David Gray: White Ladder
4. David Gray: White Ladder	4. David Gray: White Ladder
5. David Gray: White Ladder	5. David Gray: White Ladder
6. David Gray: White Ladder	6. David Gray: White Ladder
7. David Gray: White Ladder	7. David Gray: White Ladder
8. David Gray: White Ladder	8. David Gray: White Ladder
9. David Gray: White Ladder	9. David Gray: White Ladder
10. David Gray: White Ladder	10. David Gray: White Ladder

significant advertising campaign for the album on CMT and Great American Country. The singer co-wrote and co-produced most of the songs on "Play It Loud." He says his musical influences include Cowboy Telly, the Doobie Brothers, the Eagles, and Charlie Daniels.

HEAVY METAL THUNDER: Nevermore's latest album, "Dead Heart In A Dead World" (Century Media), is bubbling under the Heatseekers chart following the set's release Oct. 17. The Seattle heavy metal band, which consists of former members of Sae-tas, is on a limited U.S. tour. Upcoming dates include Wednesday (1) in Tampa, Fla., and Nov. 11 in San Bernardino, Calif.

BOY BAND DREAM: Dream Street is a new boy band whose self-titled debut album on Lava/Atlantic Records is set for release Tuesday (31). The New York-based group, whose members are all under the age of 16, completed a U.S. shopping mall tour in

October. Dream Street was also featured on the soundtrack to "Pulsation: The Movie



Hello, Nelly. Pop singer Nelly Furtado's debut album, "Nelly" (Jive), has already gotten positive reviews in several major publications, including Entertainment Weekly and Rolling Stone. The Canadian-born Furtado, who performed at L'Oréal Fair last year, says of making her album, "I kind of like making something that's upstaging and hopeful."

2000" with the song "They Don't Understand." An alternate version of the song is on the "Dream Street" set.

Dream Street worked with such producers as Jango Kimmion (Britney Spears) and the team Benny Congrove and Kevin Clark (Jennifer Paige) on the album. The teen group recently performed on "The Maury Povich Show."

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

HOTTE & THE BLOWFISH
Scattered, Smothered & Covered
PRODUCERS: various
MUSIC: B. J. JORD

While those ever-cautious Hoosier leaders ponder their next creative move, they ponder their discography with a collection of recent releases. The most recent of the projects of this nature goes, this is a reasonably cohesive, high-quality set of songs that are both interesting and appealing, if not terribly memorable. That said, there are several cuts of interest to folks beyond faithful disciples of the band's sound. "The Longest Song" that was cut during the sessions for "Cracked Rear View" (the album that turned the act into a multi-platinum success) is a fine, understated, original, well "I Go Blind" (a tune by Cassinett act 64-90 that the band popularized on the first soundtrack to the movie *The Shawshank Redemption*) on the act's last two albums. "Scattered, Smothered & Covered" comes at an interesting time. At the moment, it's an interesting song, but it's not very lucky. It's earnest, charming, and lots of fun, but it is that enough to maintain the act's momentum? I think so, especially whose rock tastes are now seemingly more edgy and aggressive? The answer will likely be revealed on the

R & B / HIP - HOP

Sagittaria

TIME TO TAKE A TRIP Backs and girls—a trip to a land where funk meets hip-hop. A place where words like *abstract*, *groove*, *conscious*, *tribe*, and *conscious* will find comfort in the realm of *Stankonia*. Welcome to the land of "Stankonia." Atlanta's Dungeon Family, the most successful of the "third wave" of conscious rappers, are back with one of the most cluttered, hip-hop albums in recent years. From the "House of Love" to the "House of Dreams," with its raging guitar solo, to the set's final track, "Stank Love," an homage of sorts to gospel church, the album is a celebration of the funk that will have heads spinning... and then making for more. The duo gets stumped on the set's first single, the kinetic "House of Love," which is an old-school-ready "Mr. Jackson," which is very reminiscent of an old-school hip-hop classic. "House of Dreams" is a funk track in a different key, with "House members." The laid-back funk and swagger of "So Fresh So Clean" and the Latin-influenced "House of Love" featuring Erykah Badu, also keep the 17-track voyage from ever being redundant.

SPOTLIGHT

T

JERRY CASH
Heavenly Bodies: Salutory Me
 PRODUCED BY Rick Rubin
 ANATOMY 1993/91

The first installment of *Heavenly Bodies* is a collaboration with Rick Rubin is an undated affair that nevertheless offers similar moments of ripeness. Whether covering such well-known material as Tom Petty's "I Won't Back Down," or a healthy dose of his own stuff, Cash exudes authority. Indeed, Petty's song becomes a subtle statement of indenturedness to Cash's hands, and likewise U2's "One" is a spiritual testament to the power of Cash. The title cut from Neil Diamond is enlivened with a spooky sense of foreboding, and "Lucky Old Sun" is as epic as any "Nobility" is hangover. Cash sounds effectively worn on the powerful "I See Darkness," but the package reaches its most incredible heights with Nick Cave's harrowing "The Mercy Seat," a physically challenging song that leaves both Cash and the producers gasping. Acoustic in format and raw in nature (with cracking chains, not less), "Solitary Man" may tick the box of the most powerful performance here, but it's not a masterpiece, and Rubin should always be recognized for putting Cash in a setting that allows

► [page 15](#)

"Nothin' But Drums"
ROCKERS: version
Release: 1945
"Profile shows no sign of slumping on its sophomore set, 'Nothin' But Drums.' The group, which consists of brothers Fats and Hershey and cousins L.J. and Baby Boy, saw minimal success with 1999's 'Whippers In The Dark.' It returns with its four-part harmonies coupled with thumping tracks courtesy of Steve 'Stone' Huff and Joe, among others. The Shroveton, La.-based quartet

GTIS SPAN

Good Morning Mr. Blues
ORIGINAL PRODUCER: Earl Kent Knutson
COSTUME PRODUCER: Carol Kamen
ANALYST: Patricia Green GARCIA
The softly short-lived *Old Spanish* (1950-70) was known for more for his role as Muddy Waters' rockin' piano player than for his own vocalizing. But his handful of albums as a leader prove that he was not only a peerless blues pianist but a singer of rare quality. His soulful elan and swinging humor brim over on "Good Morning Mr. Blues," originally a Storyville LP recorded in Copenhagen on a day off from an early '50s Waters tour. Captured in a single take, the vibrant blues wails up close from the

SPOTLIGHT

All That You Can't Leave Behind
PRODUCERS: Daniel Lanois, Brian Eno

From the outset, one thing is perfectly clear on U2's first set since 1997's "Pop": The lads have returned to rock. Some seconds into the album opener (and first single) "Beautiful Day," the Edge's signature guitar riffs rip through the track, urging his bandmates to deliver their most impassioned performances in years. The chaotic electronic density of U2's last few efforts has been replaced by sticky, bite-size tunes—sporting candy-sweet choruses that are often underlined by unadorned words of love. Bono is, in particular, voice here.



starting from his instantly recognizable outward to more subtle whippers and charms. He even dabbles in a little Pally-flavored soul on the hit-worthy rock ballad "Stuck In A Moment You Can't Get Out Of." Of course, U2 comments on the state of world affairs, doing so with exemplary eloquence on the companion cuts "Jesus On Earth" and "When I Look At The World." Ultimately, though, the most striking moment of the disc are the unassuming ones, like the simple, acoustic "Wild Honey" and the soft-edged "Grace"—both of which have meticulous melodies that linger in the brain long after the music has stopped. A most welcome return from one of rock's truly great bands.

sets off to a tremendous start with the Kelly Riley-produced "Liar." Currently turning up the charts, this tale of infidelity features quite the relentless yet emotional chorus, in which the unfaithful is labeled "A liar/A cheater/A deceiver/Heartbreaker." The radio-ready "Nasty" cops with guest vocals from Moriah.

SPOTLIGHT

DIRECT AGENCY TV



HERNandez
Here Come the Noise Makers
by MICHAEL HECHT, *Notes From the Garage*
 Titled after a common rock tune by a fan at the Bruce Hornsby band concert during the late '70s, "Here Come the Noise Makers" is a collection of essays showcasing the encompassing musical styles of singer/pianist Bruce Hornsby and his core band (keyboards, guitar, drums, and bass). Music theorist Bobby Reiss, hostess Jacy Collier, guitarist Doug Derryberry, and drummer Michael Baker bring a new perspective to the music of the band, which was recorded at various concerts, circa '86-'90, including the Woodstock festival, episodes of PBS' "Austin City Limits," and BET's "Rock the Bells." The book includes many songs—including "Jack of All Trades," "Spade Fingers," "King of the Hill," and "The Valley Road"—are tastefully illustrated with carefully chosen. For pure sound expansions, look no further than tracks like "Great Divide," "The Red Plains," and the No. 1 hit, "The Way It Goes" in its original form. The book is rounded by melismatic phrasings. Wonderfully eclectic and captivating, "Here Come the Noise Makers" is Hornsby at his

ate the 14-track set. The Joe-penned/produced "I Do" will surely turn up at weddings in the near future. Profile has a sure hit on its hands with "Nothin' But You."

COUNTRY

► MARK CHESNUTT
Best in the Fanning
PRODUCER: Mark Wright
MCA 088170
Mark Chesnutt may well be the best
modern-era traditional country singer
young, and seldom has he packed more

VITAL REISSUES*

enough improvisational showmanship on a set of blues standards ("Trouble In Mind," "Jelly Roll Raker"), personal variations on age-old themes.

Salina, Kan.-based Analogue Productions has restored the recording to an audiophile standard; the disc stands as a definitive Spann document to rank with "Otis Spann's

Chicago Blues" (Testament) and "Otis Spann Sings The Blues" (Candid). Distributed in the U.S. by Harmonia Mundi.

GEORGE BENSON
The George Benson Anthology
RECORDED versions
Warner Archives/Unite 78024
Crossing over from R&B to pop is one thing. Taking jazz and parlaying it into a successful reign in R&B and pop hideout is quite another. That's what guitar-bowling-swagger writer George Benson has done during his 46-year, 31-album music career. The rhythmic fruits of that creative labor make up this two-disc collection, a 32-track listener treat that stretches

OILIGHT

PI HARVEY
Stories From The City, Stories From The Sea
PRODUCERS: P.J. Harvey, Rob Ellis, Mick Harvey

It's strange that P.J. Harvey's most personal album can also seem so unlike the artist as we have previously known her. Despite their almost fearless exploratory fervor, Harvey's first five discs were startlingly complete conceptions. "Stories From The City" shows the same genius—only in fits and starts. The product of an obviously affecting writing season in New York, the sparsely produced set reveals in cinematic urban tales, with valentines and violence given equal time. The is ground that can trip Harvey on, with a rocker like "The

Whores Hustle And The Hustlers Where" full of clichés she seemed incapable of before. Yet there are many irresistible tracks, particularly the slower, more poetically ambitious ones: the twilight rumination "Horses In My Dreams," the hauntingly detailed "One Line," the grand, onomatopoeic "Floating." The highlight, though, is "This Mess We're In," a sharply observed lovers' lament in duet with Babydolls's Thom Yorke.

Liberty as a emotion into a recording can be done here. This is good, radio-friendly stuff, from the midrange vigor of "Fallin' Never Felt So Good" to the easy-rollin' regret of "Halfway Back To Birmingham." Chessnut places two cryin'-the-beer lements midway through, "Try Being Me" and "Go Away," but quickly and wisely lives things up with the barroom sing-along "It Pays Big Money," an homage to erring on the side of caution. Chessnut and producer Mark Wright take a chance by marrying strings and twang with the sultry, wampy "Love In The Hot Afternoon."

continued on next page

ALBUMS: SPOTLIGHT: Releases reflected by the review or deserve special attention on the basis of merit and/or Billboard chart potential. VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (P): New releases predicted to lie at the top half of the chart in the corresponding format. CRITICAL CHOICES (C): All new releases, regardless of chart potential, highly recommended because of their musical or cultural significance. TOP TO THE TOP (T): New releases deemed Picks that were featured in "Music To My Ears" column as being among the most significant records of the year. All album cover photographs available in the U.S. are eligible. Send reviews and comments to entertainmentweekly.com. Please include your name, address, city, state, zip code, e-mail address, and phone number. Reviews will appear in print and online. ©2016 EW.COM. All rights reserved.

Dave Hollister Revisits 'Chicago '85'

Still Preaching The Gospel According To Love On Def Squad Set

BY GAIL MITCHELL

LOS ANGELES—Though he's still preaching about life, love, and respect, it's a more comfortable Dave Hollister who's standing behind the musical pulpit on the upcoming sophomore set, "Chicago '85." The Def Squad/Dream Works project arrives in stores Nov. 21.

"My wife was with me through the whole process this time," says Hollister, "and that made me more comfortable. I'm in love, and the songs I sing on the new album are basically about that. I make music for the state of mind I'm in. It's not like one album is more me and the other isn't. On my first album, I was in a frustrated state, and that came out on the record. People expect me to talk about love and other issues like treating a woman right. But I'm still carrying the love Hollister way...the good old preacher way."

Hollister's hip-hop/R&B preacherman persona took shape with his 1990 gold-certified Def Squad debut, "Ghetto Hymns," co-produced by Hollister, Def Squad principal Erick Sermon, Steve J., Nostime, and still-living Eric Williams. The gritty, street-flavored album attracted a flock of fans—selling 500,000 copies, according to SoundScan—thanks to the rhythmically reworked true-life stories found in such tracks as "My Favorite Girl," "Babyman drama," and "Can't Stay." This time around, Hollister hooked up with several noted producers including Tim and Bob (Sisqó), Steve Huff (E. Koll), Mike City (Carl Thomas), newcomers Tank and Willie Milap, and cousin K-Ci (of K-Ci & JoJo fame, who works out on the cut "Keep On Lovin'"). The result is a smooth R&B take on a favorite Hollister subject: the dynamics of the male/female relationship.

"I'm giving sermonettes and messages to guys about what will happen if they don't keep their houses straight," says the singer, who's been married five years and is the father of two.

A case in point is the cut "A Woman Will." "Check out those lyrics," advises Hollister, who's published through God Music/Universal Publishing (ASCAP). "A woman will carry the weight of the world on her shoulders for you as long as you're treating her right. If not, she'll bury you. Or you might just be dead. Once you lose the best thing in your life, you can hang it up."

Other noteworthy tracks on this strong 14-track follow-up include the noncommercial single "The Woman Who Made Me," a duet with "We're Come Too Far," "Don't Wreck," "Take Care Of Home," and "I'm Not Com-

plete." The album title originated from his turned out to be a pivotal year in the Chicago native's life.

"That's when I found out my father was actually my stepfather," he recalls. "I rebelled, doing some hustling and gangbanging. But I was able to turn things around. If I can help one kid in the city know that he can make it, then I've accomplished something."

Hollister is already accomplishing one goal by building "a great story at radio," according to DreamWorks marketing head Bruce Walker, who notes that among the key stations championing the single is WGGC 10 Chicago. Its operations director/TM PD, Elroy Smith, calls the record "a smash."

Walker also says the label isn't worried at all about releasing the album during the fourth quarter, "because we're very confident of the single," he explains. "It sends a positive message. It's been a long time since there've been songs like that to gravitate to; from 8 to 80, you'll get into it. Plus we've assembled an army of hot producers who have completed an incredible album."

DreamWorks is mounting a marketing campaign that encompasses video (BET, the Box, MTV, regional cable outlets), consumer advertising, and showbusiness concert performances. The label's efforts actually started with the recently ended Mary J. Blige tour, for which Hollister—booked by ICM's Rick Murphy—was the opening act during the monthlong sweep. "That tour gave us a great opportunity to present Dave as a great artist," says Walker. "We want to get the music out first. We're introducing the video and running a limited amount of consumer ads. The word will build the first quarter and launch the brand of our advertising effort because then we'll have more to talk about."

Retal is already talking. "This is a very well-rounded, solid album," says Sonya Aducci, urban music buyer for the Manhattan chain. "When you listen to the tracks, it's almost like a biography on relationships. Every track is tight, and I like the album's midtempo vibe. If worked properly, DreamWorks should expect good sales."

No doubt bolstering that momentum is Hollister's between-album moonlighting. Besides ghosting this year on tracks by Beekah Walker, Changing Faces, and Rick Fingers, Hollister's trademark R&B get-along-for-favorite "Don't Have Me," a cut from Keith Sweat's Nov. 14 Elektra release "Didn't See Me Coming." He also contributed to the soundtrack for the movie "Boyz n the Hood," directed by "His Woman, His Wife."

But another possible project—the

reported BLACKstreet reunion—is now tabbed. Says Hollister, who's managed by Donnie Harrell of Los Angeles-based Goodfellas Entertainment, "It doesn't make sense to do it without all the original members. So it probably won't happen."

What also didn't happen was any concern about the sophomore jinx. "I didn't have time to be scared," he says, laughing. "We only had 30 days to record the album, so I didn't think about it. I just fell into a different groove this time around, and it feels good."



Birthday Bash. Songwriter/producer Warren "Baby Dubb" Campbell recently celebrated his 25th birthday at Los Angeles' Atlas Bar and Grill. Pictured, from left, are Mary Mary's Tina Atkins, Creative Management Group president/CEO Kenneth Cress, Campbell, and Mary Mary's Erica Atkins. Seated in front is singer Brandy.

Epic Goes To Hip-Hop School With New Series; Gladys Knight Is Back With R&B/Pop Project

BACK TO SCHOOL: Epic gets to the root of classic hip-hop with "Vinyl Exams," the first in a series of compilations whose themes represent different facets of the genre. The Nov. 21 inaugural release features 12 tracks, including "PSK" (Schoolly D), "Ego Trippin'" (Ultramagnetic MCs), and "It's My Beat" (Sweet Tee & Jazzy Jayce). It's all presented in a radio mix produced by well-known DJ Bobbito, who also conducts interviews with Afrika Bambaataa, the Fat Boys' Prince Markie Dee, and others. The enhanced CD also sports such live visual demonstrations as B-boying.

The project was developed by Epic A&R coordinator Cassandra Iriazary under the direction of David McPherson, Epic's executive VP of A&R/urban music. Both he and Bobbito note Iriazary's love affair with hip-hop ("She knew all the words to all the songs," says McPherson). Adds Bobbito, "It's very significant that a female put this project together. People think young females don't want to hear progressive, cutting-edge music. But here you have a woman who was a teenager in the '80s and has a comprehensive perspective of a complicated web of music."

A second compilation, with a possible subway theme, is slated for the second quarter.

STAY TUNED FOR: Natalie Cole's greatest-hits album from Elektra, featuring two new songs. One is the dancey "Livin' For Love," written by Cole, Denise Rich, and Gariassio Lorenzo, and produced by Brian Rawling (Cher). The tune will also appear on Cole's NBC biopic, airing Dec. 10. That's preceded by her autobiographical, coming Nov. 14 (see [Story](#), page 16). ... The return of Gladys Knight Her Nov. 21 MCA release, "At Last," marks her first R&B/pop album in five years. The project boasts production by James Jax, Tom Dowd, Randy Jackson, and others, plus a new version of the Bill Withers classic "Grandma's Hands" and a duet with "The Rose That Grew From Concrete." Vol. 1 is

an interpretation of 25 Shaker poems from his 1990 book of the same name, read by artists ranging from Danny Glover to Mos Def and the Phareyre's Tre. The Amar/Interscope album is due in stores Nov. 21. ... Master P's "Ghetto Postage." The No Limit album is set for Nov. 28.

INDUSTRY BRIEFS: New England Patriots linebacker Willie McGinest officially announces the launch of 55 Entertainment Inc. McGinest is president of the Los Angeles-based entity, which consists of Song World Management (Tamara Savage, Sauce Money), 55 Records, 55 Music Publishing, and Song World Studios. Bob Farnas serves as VP/GM.

... Queen Latifah, Radio One chairperson Cathy Hughes, and Elektra CEO Sylvia Rhone are among the announced contingent set to cover Monday's hip-hop special. ... The summit on the state of hip-hop on the event takes place at the Harlem headquarters of the National Action Network (NAN). The summit's co-organizers are the Rev. Al Sharpton of NAN and The Source CEO David Mayes. ... TLC's Tionne "T-Boz" Watkins and rapper Bushy's Monie 10 welcomed daughter Chase Robison Oct. 20.

SCREEN SCENE: Motown's Brian McKnight gets his South American groove on in Sao Luis, Brazil, during a segment for the new international television travel series and Web adventure "Music In High Places." McKnight's episode, which begins airing Friday (3), is the second installment of the DirectTV series, which debuted Oct. 6. A portion of the show's proceeds supports the Grammy Foundation.

END OF AN ERA: The record and radio communities lost a pioneer and friend with the untimely Oct. 21 death of legendary sir personality and programmer Frankie Crocker (see [Story](#), page 68). Heartfelt condolences go out to his family, friends, and industry colleagues. His unparalleled contributions to our allied industries will long be remembered.



by Gail Mitchell



COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS
 & RADIO PLAYLISTS AND RETAIL STORE SALES REPORTS
 COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN

NOVEMBER 4, 2000

WEEKS ON CHART	LAST WEEK	TITLE PRODUCER (COMPANIES)	ARTIST	PEAK POSITION	WEEKS ON CHART	LAST WEEK	TITLE PRODUCER (COMPANIES)	ARTIST	PEAK POSITION
1	1	15	BAG LADY   DRYBAR BADA [REDACTED] (REDACTED) (REDACTED)	1	58	45	38	I CAN'T GO FOR THAT   TAMIA [REDACTED] (REDACTED) (REDACTED)	23
2	2	2	LAR  PROFILE [REDACTED] (REDACTED) (REDACTED)	1	51	54	57	HE DO THAT   SILK THE SHOCKER [REDACTED] (REDACTED) (REDACTED)	50
3	3	3	SHAKE YA ASS  MYSTIKAL [REDACTED] (REDACTED) (REDACTED)	3	52	87	83	PROTECT YA NECK (THE JUMP OFF)   WU-TANG CLAN [REDACTED] (REDACTED) (REDACTED)	50
4	6	7	I WISH  K-RELLY [REDACTED] (REDACTED) (REDACTED)	3	53	46	37	CASE OF THE EX (WHATCHA GONNA DO)   KAYA [REDACTED] (REDACTED) (REDACTED)	20
5	5	14	BETWEEN ME AND YOU   JA RULE FEATURING CHRISTINA MILIAN [REDACTED] (REDACTED) (REDACTED)	5	54	51	75	FLIP TRADE (A MILLION BUCKS)   KEITH SWEAT FEATURING LU [REDACTED] (REDACTED) (REDACTED)	54
6	4	29	INCOMPLETE  3500 [REDACTED] (REDACTED) (REDACTED)	5	55	51	59	FINE   WHITNEY HOUSTON [REDACTED] (REDACTED) (REDACTED)	54
7	8	16	INDEPENDENT WOMEN PART I   ENFEMEM FEATURING DOO [REDACTED] (REDACTED) (REDACTED)	7	56	70	35	PASS BY YOU   BOYZ II MEN [REDACTED] (REDACTED) (REDACTED)	57
8	12	15	SIL   WYCLEF JEAN FEATURING MARY J. BLIGE [REDACTED] (REDACTED) (REDACTED)	8	57	62	57	HOW MANY LICKS   LIL' KIM FEATURING SHOGUN [REDACTED] (REDACTED) (REDACTED)	57
9	19	3	JUST FRENCH (SUNNY)  MUSIQ [REDACTED] (REDACTED) (REDACTED)	9	58	81	60	DO YOU REMEMBER (I'M A DREAM)   BLV [REDACTED] (REDACTED) (REDACTED)	59
10	16	17	WHAT'S YOUR FANTASY   LUDACRIS FEATURING SHAWNNA [REDACTED] (REDACTED) (REDACTED)	10	59	71	4	GOTTA TELL YOU   SAMANTHA MUMBA [REDACTED] (REDACTED) (REDACTED)	60
11	17	28	IF I JUST WANNA LOVE U (GIVE IT 2 ME)   JAX-Z [REDACTED] (REDACTED) (REDACTED)	11	60	71	4	NEU SHOT DEBUT   JAGGED EDGE [REDACTED] (REDACTED) (REDACTED)	61
12	7	6	BOUNCE WITH ME   LIL BOW WOW FEATURING SCAPE [REDACTED] (REDACTED) (REDACTED)	12	61	NEW	1	PROMISE   JAGGED EDGE [REDACTED] (REDACTED) (REDACTED)	61
13	11	9	LET'S GET HARRISO   TOLOUCHE ADAMS [REDACTED] (REDACTED) (REDACTED)	13	62	52	48	BEAUTY QUEEN   DONELL JONES [REDACTED] (REDACTED) (REDACTED)	62
14	11	27	OPEN MY HEART   TONI BRAXTON [REDACTED] (REDACTED) (REDACTED)	14	63	45	58	THIS LUV   DONELL JONES [REDACTED] (REDACTED) (REDACTED)	63
15	14	21	JUST BE A MAN ABOUT IT   AVANT FEATURING REAGAN WYATT [REDACTED] (REDACTED) (REDACTED)	15	64	45	58	NAH, NAH...   E-40 FEATURING NATE DOGG [REDACTED] (REDACTED) (REDACTED)	64
16	22	9	MY FIRST LOVE   NELLY [REDACTED] (REDACTED) (REDACTED)	16	65	61	55	FIGHT TO GO   MACK 10 FEATURING T-BONE [REDACTED] (REDACTED) (REDACTED)	65
17	25	9	E.L.   SHYNE FEATURING BARRINGTON LEVY [REDACTED] (REDACTED) (REDACTED)	17	66	56	5	TRIG TATURE   2PAC [REDACTED] (REDACTED) (REDACTED)	66
18	19	29	BAD BOY?   SHYNE FEATURING BARRINGTON LEVY [REDACTED] (REDACTED) (REDACTED)	18	67	50	54	DO NOT THINK I'M NOT   3RD WAVE [REDACTED] (REDACTED) (REDACTED)	67
19	19	29	YOU SHOULD LOVE THIS   NELLY [REDACTED] (REDACTED) (REDACTED)	19	68	70	60	PULL OVER   SANTITAS [REDACTED] (REDACTED) (REDACTED)	68
20	29	23	GIRLS GEM SONG   BEYONÉ FEATURING MIA [REDACTED] (REDACTED) (REDACTED)	20	69	44	—	CROSS THE BORDER   PHILLY'S THE MOST WANTED [REDACTED] (REDACTED) (REDACTED)	69
21	13	8	NO MORE   RUFF ENUFF [REDACTED] (REDACTED) (REDACTED)	21	70	57	70	COMING BACK HOME   BEBE FEATURING BRIAN MCKNIGHT & JOE [REDACTED] (REDACTED) (REDACTED)	70
22	14	22	THE LIGHT   CARMION [REDACTED] (REDACTED) (REDACTED)	22	71	58	29	CALLIN' ME   LIL' ZANE FEATURING 112 [REDACTED] (REDACTED) (REDACTED)	71
23	16	16	WIPE IT   NEXT [REDACTED] (REDACTED) (REDACTED)	23	72	58	15	YEAN THAT'S US   MAJOR FIGGIS [REDACTED] (REDACTED) (REDACTED)	72
24	29	21	THAT OTHER WOMAN   CHANGING FACES [REDACTED] (REDACTED) (REDACTED)	24	73	84	85	IT'S A CURE   SPARKLE [REDACTED] (REDACTED) (REDACTED)	73
25	24	18	SUMMER RAIN   CARL THOMAS [REDACTED] (REDACTED) (REDACTED)	25	74	59	81	YOU AND ME   LL COOL J FEATURING NELLY PRICE [REDACTED] (REDACTED) (REDACTED)	74
26	29	46	POP YA COLLAR   LIL BOW WOW [REDACTED] (REDACTED) (REDACTED)	26	75	62	13	WHAT CHILL   Q-BAT FEATURING THE LOONIES [REDACTED] (REDACTED) (REDACTED)	75
27	26	24	TRUST HER LIKE A LADY   JAX-Z [REDACTED] (REDACTED) (REDACTED)	27	76	49	12	DO NOT DRESS WITH MY MAN   LUCY PEARL [REDACTED] (REDACTED) (REDACTED)	76
28	27	22	HEY PAUL   JAX-Z FEATURING MEMPHIS BLEE & AMIL [REDACTED] (REDACTED) (REDACTED)	28	77	80	51	IT AIN'T PART II   SCARFACE [REDACTED] (REDACTED) (REDACTED)	77
29	53	—	GREATEST GAINER/AIRPLAY   OUTKAST [REDACTED] (REDACTED) (REDACTED)	29	78	72	73	BEST OF ME PART 2   MIA & JAX-Z [REDACTED] (REDACTED) (REDACTED)	78
30	30	33	DOWN FOR MY N'S   CAMURIOR [REDACTED] (REDACTED) (REDACTED)	30	79	72	73	THANK YOU IN ADVANCE   KANYE [REDACTED] (REDACTED) (REDACTED)	79
31	35	35	WHAT MEANS THE WORLD TO YOU   CAMRON [REDACTED] (REDACTED) (REDACTED)	31	80	68	55	R.O.S.   LIL' ROMEO [REDACTED] (REDACTED) (REDACTED)	80
32	29	27	WHAT YOU WANT   OAK FEATURING 3500 [REDACTED] (REDACTED) (REDACTED)	32	81	75	64	WHO'S SHE LOVIN' NOW?   LIBERTY CITY FLA [REDACTED] (REDACTED) (REDACTED)	81
33	44	69	EMOTIONAL   CARL THOMAS [REDACTED] (REDACTED) (REDACTED)	33	82	82	18	BRITN BLESS   ENFEMEM FEATURING DRE , SHOOP , DOGG , XENIT AND NAGE [REDACTED] (REDACTED) (REDACTED)	82
34	39	44	WHERE I WANNA BE DONELL JONES [REDACTED] (REDACTED) (REDACTED)	34	83	76	63	MOST GIRLS FRANK [REDACTED] (REDACTED) (REDACTED)	83
35	39	44	WITHOUT YOU CHARLIE WILSON [REDACTED] (REDACTED) (REDACTED)	35	84	76	6	FLAMELESS PHIFE DAWG [REDACTED] (REDACTED) (REDACTED)	84
36	37	51	STRAIGHT UP CHARLIE MOORE [REDACTED] (REDACTED) (REDACTED)	36	85	NEW	1	DANGER GREEN SO LONG MYSTIKAL FEATURING DOO [REDACTED] (REDACTED) (REDACTED)	85
37	41	48	IT'S OK LIL BOW WOW FEATURING ARNO 3000 [REDACTED] (REDACTED) (REDACTED)	37	86	NEW	1	MAMACITA LIL BOW WOW [REDACTED] (REDACTED) (REDACTED)	86
38	34	41	GOING IN THE WAY NELLY [REDACTED] (REDACTED) (REDACTED)	38	87	97	96	BIG DOG SUICIDE [REDACTED] (REDACTED) (REDACTED)	87
39	42	49	DO YOU FUNKMASTER FLEX FEATURING DMX [REDACTED] (REDACTED) (REDACTED)	39	89	99	78	ANTE UP (POBING HOOE THEORY) M. JAX-Z [REDACTED] (REDACTED) (REDACTED)	89
40	39	59	ONE WOMAN MAN DAVE HOLLISTER [REDACTED] (REDACTED) (REDACTED)	40	90	97	—	BABY U AIE GERALD LEVERT [REDACTED] (REDACTED) (REDACTED)	90
41	37	51	JUMPIN' JUMPIN' DESTINY'S CH [REDACTED] (REDACTED) (REDACTED)	41	91	92	—	CLAYZ K-CI & JOJO [REDACTED] (REDACTED) (REDACTED)	91
42	31	52	31 STUNNA BIG TYMERS [REDACTED] (REDACTED) (REDACTED)	42	92	92	—	PROJECT DREAM? FIDO [REDACTED] (REDACTED) (REDACTED)	92
43	39	53	IS IT REALLY LIKE THAT? ABSOLUTE [REDACTED] (REDACTED) (REDACTED)	43	93	92	—	SHAKE IT UP KANE & AKEEL FEATURING RAVE AND SPIN WASH DREAM [REDACTED] (REDACTED) (REDACTED)	93
44	50	58	ITY YOUR SIDE SADE [REDACTED] (REDACTED) (REDACTED)	44	94	92	—	AND YOU KNOW THAT D-DONE FEATURING RECKMAN [REDACTED] (REDACTED) (REDACTED)	94
45	52	58	MOVE SOMETHIN' T-BYOZ KIBIZ & HIT-K [REDACTED] (REDACTED) (REDACTED)	45	95	NEW	—	IT WASN'T ME	

[illegible]

Hot R&B/Hip-Hop Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100/Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (ORIGINAL FORTHRIGHT LABEL)
			NO. 1	
1	15	3	SHAKE YA ASS	WIZZY WATSON (JIVE)
2	1	1	WATTS	THE WATTS (JIVE)
3	14	2	BETWEEN ME AND YOU	THE WATTS (JIVE)
4	15	3	BAD LASSY	EDDIE RABBIT (JIVE)
5	2	1	LOVE	THE WATTS (JIVE)
6	1	1	INDEPENDENT WOMEN PART I	THE WATTS (JIVE)
7	8	2	INDEPENDENT WOMEN PART II	THE WATTS (JIVE)
8	1	1	911	THE WATTS (JIVE)
9	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
10	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
11	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
12	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
13	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
14	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
15	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
16	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
17	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
18	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
19	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
20	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
21	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
22	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
23	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
24	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
25	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
26	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
27	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
28	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
29	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
30	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
31	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
32	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
33	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
34	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
35	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
36	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
37	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
38	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
39	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
40	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
41	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
42	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
43	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
44	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
45	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
46	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
47	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
48	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
49	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)
50	1	1	JUST FRIENDS (SUNNY)	THE WATTS (JIVE)

Records with the greatest display gains. © 2000 Billboard/BPI Communications.

TITLE Publisher - Learning Org.) Sheet Music: Duet

[illegible]

B6 IT WOULD BE Unreasonable RECAP:

Hot R&B/Hip-Hop Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key H&M retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

ARTIST	YEAR	ALBUM	LAST YEAR	TITLE	ARTIST (IMPERFECT/NO LABEL)
				NO. 1	
1	1	1	1	BIG LAKE	THE BROTHERS
2	1	1	1	LIAR	THE BROTHERS
3	1	1	1	INCOMPLETE	THE BROTHERS
4	1	1	1	IT'S ON	THE BROTHERS
5	1	1	1	DANCE WITH ME	THE BROTHERS
6	1	1	1	MOVE SOMETHING	THE BROTHERS
7	1	1	1	IS IT REALLY LOVE THAT?	THE BROTHERS
8	1	1	1	CAN'T GO FOR THAT	THE BROTHERS
9	1	1	1	BOUNCE WITH ME	THE BROTHERS
10	1	1	1	BE ME	THE BROTHERS
11	1	1	1	GOTTA TELL YOU	THE BROTHERS
12	1	1	1	WITTS	THE BROTHERS
13	1	1	1	DOESN'T REALLY MATTER	THE BROTHERS
14	1	1	1	YEAH THAT'S US	THE BROTHERS
15	1	1	1	I DON'T CARE	THE BROTHERS
16	1	1	1	HE DID THAT	THE BROTHERS
17	1	1	1	MIST GARS	THE BROTHERS
18	1	1	1	FLAMELESS	THE BROTHERS
19	1	1	1	DO YOU THINK I'M HOT?	THE BROTHERS
20	1	1	1	BE ON THE	THE BROTHERS
21	1	1	1	CALL ME	THE BROTHERS
22	1	1	1	LET'S GET MARSH	THE BROTHERS
23	1	1	1	PROTECT AN INKED TAMP	THE BROTHERS
24	1	1	1	CROSS THE BORDER	THE BROTHERS
25	1	1	1	AND KNOW THAT	THE BROTHERS
26	1	1	1	JUSTICE	THE BROTHERS
27	1	1	1	FIKE UP	THE BROTHERS
28	1	1	1	BEAUTIFUL LADY	THE BROTHERS
29	1	1	1	I LIKE THE GIRL	THE BROTHERS
30	1	1	1	CONNECT	THE BROTHERS
31	1	1	1	WITHOUT YOU	THE BROTHERS
32	1	1	1	WITHOUT YOU	THE BROTHERS
33	1	1	1	BARRY A RE	THE BROTHERS
34	1	1	1	TRUST	THE BROTHERS
35	1	1	1	TAKE	THE BROTHERS
36	1	1	1	TAKE	THE BROTHERS
37	1	1	1	TAKE	THE BROTHERS
38	1	1	1	TAKE	THE BROTHERS
39	1	1	1	TAKE	THE BROTHERS
40	1	1	1	TAKE	THE BROTHERS
41	1	1	1	TAKE	THE BROTHERS
42	1	1	1	TAKE	THE BROTHERS
43	1	1	1	TAKE	THE BROTHERS
44	1	1	1	TAKE	THE BROTHERS
45	1	1	1	TAKE	THE BROTHERS
46	1	1	1	TAKE	THE BROTHERS
47	1	1	1	TAKE	THE BROTHERS
48	1	1	1	TAKE	THE BROTHERS
49	1	1	1	TAKE	THE BROTHERS
50	1	1	1	TAKE	THE BROTHERS
51	1	1	1	TAKE	THE BROTHERS
52	1	1	1	TAKE	THE BROTHERS
53	1	1	1	TAKE	THE BROTHERS
54	1	1	1	TAKE	THE BROTHERS
55	1	1	1	TAKE	THE BROTHERS
56	1	1	1	TAKE	THE BROTHERS
57	1	1	1	TAKE	THE BROTHERS
58	1	1	1	TAKE	THE BROTHERS
59	1	1	1	TAKE	THE BROTHERS
60	1	1	1	TAKE	THE BROTHERS
61	1	1	1	TAKE	THE BROTHERS
62	1	1	1	TAKE	THE BROTHERS
63	1	1	1	TAKE	THE BROTHERS
64	1	1	1	TAKE	THE BROTHERS
65	1	1	1	TAKE	THE BROTHERS
66	1	1	1	TAKE	THE BROTHERS
67	1	1	1	TAKE	THE BROTHERS
68	1	1	1	TAKE	THE BROTHERS
69	1	1	1	TAKE	THE BROTHERS
70	1	1	1	TAKE	THE BROTHERS
71	1	1	1	TAKE	THE BROTHERS
72	1	1	1	TAKE	THE BROTHERS
73	1	1	1	TAKE	THE BROTHERS
74	1	1	1	TAKE	THE BROTHERS
75	1	1	1	TAKE	THE BROTHERS
76	1	1	1	TAKE	

☐ Records with the greatest sales gains. © 2000 Billboard/BPI Communications and SoundScan, Inc.

HOT R&B/HIP-HOP RECURRENT AIRPLAY									
1	2	3	TRY AGAIN AR/TH/BLACKGROUND/RS	34	35	36	GET IT ON TONITE MONTELL JORDAN/GET SOU		

2	7	3	DANCE TONIGHT GUY PLAN (IN THE GOOD FORDS)	15	14	18	I DON'T WANNA MILK (BLACK PUNK PROJECT)
1	1	4	WHATEVER	18	13	15	THONG SONG

[illegible]

31 JULY 2000 NOVEMBER 4 2000

[illegible]

31

U.S., Europe Converge In Amsterdam

REWIND: As we write this, it's several days after the Amsterdam Dance Event (ADE), and as we let the experience seep into our consciousness, we're haunted by a nagging question: Are the U.S. and European dance markets trading places? In other words, is the European market diminishing in overall industry stature just as state-side mainstreamers are getting with the rhythm program? The answer appears to be yes.

Consider this: Clear Channel Communications has already begun acquiring European radio stations like Radio 2 Denmark and Radio 1 Norway. Will this result in lesser, musically segregated playlists, just as it has in the U.S.? According to numerous European label executives attending the ADE, this is indeed the future of European radio.

Like their American counterparts, European labels are just now discovering that a great song is no longer enough at radio. Today, a strong marketing plan, as well as an album and video, are also needed to gain access to European radio. "Gone are the days when you just send an incredible dance track to a radio programmer," said one London-based label exec.

And what about this: In a manner very similar to Europe in the mid-'90s, the U.S. appears to be on the verge of a British dance music explosion, with U.K. DJs/producers like **Paul Oakenfold** and **Sasha & John Digweed** regularly touring throughout the U.S. In fact, Oakenfold's beat-mixed compilation "Perfecto Presents Another World" debuted at No. 114 on The Billboard 200 last issue. This was preceded by Sasha & John Digweed's "Communion," which debuted at No. 149 on the same chart in July.

Also worth noting: Dance albums like **Paul Van Dyk's** "Out There And Back," BT's "Movement In Still Life," and DJ **Skribble's** "Essential Dance 2000," among many others, have been figuring heavily on Billboard's Heatseekers chart. The times they are a changin', indeed.

ON A LIGHTER NOTE, to say that we're still recovering from the ADE-approved parties that abounded throughout the three-day event would be an understatement. While there was definitely something for everyone—from Wall of Sound U.K.'s festive soiree, to the all-night, all-out live set by the Brooklyn Funk Essentials, to beat-savvy DJ sets from Europeans like **Lucretia Focht** (the Nether-



by Michael Paoletta

lnds, DJ Tonka (Germany), **Toka Teti** (Japan), **Adamski** (the U.K.) and **Oliver** (France)—we still find ourselves reliving two parties in particular.

Desire, which was held at the cavernous Escape club, was presented by an international array of labels: Mo'Niz Recordings, O'N'X Vocal Rhythms, Groovicious/Strictly Rhythm, Kontor, TMF, and AM-FM. In addition to spotlighting foreign DJ sets from Dutchmen like **DJ Jurgens** and **DJ Jean**, the showcase featured live performances by **Ultra Naté** and **Afro Medusa**.

Naté delivered a fiery set that was equal parts past, present, and future. The Baltimore-based singer-songwriter's a cappella reading of "New Kind Of Medicine" was awe-inspiring, to say the least. In fact, the same could be said for her fine live skills on the guitar-etched "Found A Cure" and the disco-splashed "If You Could Read My Mind."

For the million-selling "Free," Naté was accompanied by a DJ who refers to as the "Papa Don't Preach" mix. For those who haven't heard this incredible (and unreleased) version of the song, it phases the string section of Madonna's "Papa Don't Preach" over the hypnotic beats of Jaydee's "Plastic Dreams." According to Naté, this mix may eventually see the light of day as she, "if the proper licenses can be cleared."

For the set's closing number, "Desire," Naté seamlessly segued from the song's original version into Joey Negro's fab restructuring. For those wondering about Naté's new Strictly Rhythm album, "Stranger Than Fiction," it should be in stores early next year.

Preceding Naté was **Afro Medusa**, the London-based trio responsible for the international club smash "Pasika," on which this issue climbs to No. 3 on the Billboard Hot Dance Music/Club Play chart. Consisting of singer **Isabel Prutti-Uso**, percussionist **Patrick Cole**, and guitarist **Nick Bennett**, Afro Medusa ably replicated the song's ferocious Brazilian vibe. If all goes according to plan, expect to see Afro Medusa touring throughout the U.S. at the end of November.

Immediately following Desire was a party sponsored by Defected Records U.K. Held at the two-floored Club Arena, it was our kind of international DJ lineup, with acts like **Boris Di Giorgio**, **D'N'A Baxoski**, **Brian Tappert**, **Bob**

Sinclair, and **Full Intention** manning the turntables. Yes, the focus was on off-skill house sounds of the vocal and filtered kind.

U.K. production/remix outfit **Full Intention** deserves special mention for its wicked programming skills. At one point, portions of **Chaka Khan's** "I'm Every Woman" were being dissected and looped over the bubbly percussion breakdown of **Karen Young's** simply irresistible "Hot Shot."

Later on, the duo had quite the time reworking **Teena Marie's** "I Need Your Lovin'" for contemporary radio releases. Also figuring into the mix was the world premiere of the **Full Intention** restructuring of Naté's next single, "Get It Up (The Feeling)." Talk about the stuff dreams are made of!

AS FOR THE PROVERBIAL GOODIE BAG, those in search of that next full-on disco album need look no further than **Sheena Easton's** new Universal Records U.K. album, the appropriately titled "Fabulous." Scheduled to street Nov. 13, the oh-so-festive 10-song set—produced by **Ian Masters** (aka **Prosser Enthusiast**) and **Terry Ronald**—finds Easton covering such dancefloor gems as "Don't Leave Me This Way," "Love Is In Control (Finger On The Trigger)," and "Never Can Say Goodbye." Also included are two original songs (the power balled "You Never Gave Me The Chance" and the "Last Dance"-hued "Get Here To Me"), penned by Masters and Ronald, who collectively work under the **Luxury Planet** moniker.

The set's first single, a truly fierce remake of the **Three Degrees'** "Giving Up, Giving In"—with a new, more aggressive, funkier, Negro, the **Sleaze Sisters**, and (Continued on next page)

Razor N' Guido's Groovilicious Album Showcases Variety Of Clubland Styles

BY MAT KALKHOFF

WASHINGTON, D.C.—"I used to get fired from clubs for playing this music," recalls Peter "Razor N' Guido," one-half of the innovative remix/production team. **Razor N' Guido**, referring to the duo's progressive hard-house sound, "I got fired from a club six times on [New York's] Long Island. Now, the club will do anything to get us to play."

Yesterday's nobody is today's trendsetter and tomorrow's superstar. It has often been said



RAZOR N' GUIDO

that making it big in the entertainment industry is just a matter of being in the right place at the right time. That, and an ample amount of talent, of course. It may be a little cliché, but **Razor N' Guido** attributed much of their past success to unexpected circumstances and impeccable timing.

On the act's new continuous-mix CD of original material, appropriately titled "Dancefloor"—which Groovilicious/Strictly Rhythm will have in stores Nov. 7—the venerable men behind such infectious and influential club/soulhouse hits as "Do It Again" are relying more heavily on talent these days and have adeptly executed this exhaustive and revolutionary project.

"I think the album shows how eclectic we are musically," says **Guido** (Osorio), whose songs are published by **Gomixx** (ASCAP); **Osback's** songs are handled by **Ray Zorman** (ASCAP). "For us, this was the first time writing and producing full-on vocals. It was truly a learning experience."

Although consisting of genuine dance music, the album features many of the duo's styles of the clubland experience. It also spotlights the vocal talents of **Octavia**, **Darrel Martin**, **Alan T. Renee**, and fellow Grooviliciousers **Rein** and **Rein**.

They're both very talented, amazing guys," notes **Rein**, who sings on (and co-penned) two tracks, "You" and "Miss The Way," the set's first single. "They let me have total creative freedom."

According to **Bart Gossman**, VP of promotion at **Strictly Rhythm**, "Miss The Way" was delivered to

rhythm-crossover and top 40 radio the week of Oct. 9. In this issue, the song climbs 11 spots to No. 19 on the Billboard Hot Dance Music/Club Play chart.

Gossman confirms a strong Internet promotion in addition to radio. "Inside each CD will be a special code," she explains. "So, purchasers of the disc can go to a site [www.razornguido.com/strictlyrhythm], enter the code, and have access to free files of extended club mixes of various album tracks, including Junior Vasquez's mix of 'Miss The Way.'"

Also, notes Gossman, "we've entered into a kiosk promotional program with S3, the company that makes the Rio player."

Consumers can also be Strictly Rhythm for audio streaming of various tracks from "Dancefloor."

In support of the album, **Razor N' Guido**, who recently completed a tour of Japan—and who are looking to tour Europe and New York-based **Track Central Booking**—will spend the next several months touring throughout the U.S. and Europe.

Schwager confirms dates in Philadelphia; Washington, D.C.; Atlanta; Orlando, Fla.; New York; and Tampa, Fla.; among other cities. In Europe, the act will spend a lot of time in the U.K.

When they are not touring, **Razor N' Guido** plan to refocus their energy on remixing other artists' work. "For a good right or nine months, we weren't taking on any additional projects," Guido says of the pair's self-imposed break from remixing to concentrate on the album. "We're starting to take on more projects and telling people, Hey, we're here, we're back. So now the remixes are starting to come in again."

Recent remix projects include **Travis Hayes**, **De La Soul**, and **Sagar Rahles**.

On the horizon for the twosome are a multitude of remixes, original productions, and songwriting, as well as the development of artists.

"We have a lot of areas that we haven't yet covered," says **Guido**. "We appreciate everything that's been given to us and where we've gone, but we have only just begun."

At the end of the day, explains **Gossman**, "we're dealing with a lot of guys who are bringing a great mix of underground and mainstream sounds to the table. With 'Dancefloor,' **Razor N' Guido** have made an album that is extremely accessible to the crossover market and their original core audience, which is the underground club community."

Billboard Hot Dance Breakthroughs

NOVEMBER 4, 2000
CLUB PLAY

1. GLORIOUS ANDREAS JOHNSON (RCA)
2. FABULOUS (GUIDO YOUR ROCKETS) BARBAS & BECK (JULIETTA)
3. YOU'RE THE ONLY ONE I WANT (JAMES CROMBIE)
4. EXTREMES (REIN REIN) (HUMAN VISION)
5. ISSUES (VERONICA MITCHELL) (6)

MAXI-SINGLES SALES

1. THAT OTHER WOMAN (GROOVILICIOUS)
2. GIVING UP, GIVING IN (THE THREE DEGREES)
3. THE AMANDA PROJECT (REIN REIN)
4. SPINNING STAR (TOM SWARTON)
5. SPINNING STAR (TOM SWARTON)
6. HOUSE OF HOUS (STRICTLY RHYTHM)
7. FAT CITY (SLIM) (REIN REIN)

Weekends: Titles with future chart potential, based on club play or sales reported this week.

TO OUR READERS

Dance Trax Hot Plate will return next week.

Billboard HOT DANCE MUSIC

NOVEMBER 4, 2000

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB SAMPLES.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	3	6	LOVIN' IS REALLY MY GAME PERFECT 10/18	ANN NEDDY
2	2	5	I TURN TO YOUR PHONE	MELANIE C
3	4	6	PASADENA	AFRO DEJOSA
4	1	2	DON'T WANT ANOTHER MAN	DYNAMITE PRESENTS TINA ARN
5	8	13	HIGHER THINGS	KEVIN MCQUEEN
6	1	1	LOVE ONE ANOTHER	THEY SAY 2045
7	5	10	YOUR CHILD IS MY LOVE	MARY J. BLIGE
8	16	26	THAT OTHER WOMAN	ALANIS MORISSE
9	14	16	SAD EYES	ANTHEASTRO PRIMO
10	7	7	YOU SEE THE TROUBLE WITH ME	CD UNDISCOVERED WITHIN
11	13	29	NEVER GONNA COME BACK DOWN	NEOTOMA 30.11.1
12	3	3	MUSIC	MADONNA
13	3	3	ANSWERING MACHINE	GREEN VELVET
14	3	4	CADA VEZ	NEOTOMA 30.11.1
15	23	13	GOTTA TELL YOU	SAMANTHA MURRAY
16	25	25	EMBRACE	AGNELLA & NELSON
17	20	11	SAMANTHA MURRAY	AGNELLA & NELSON
18	13	13	DON'T BE AFRAID OF THE DARK	CHARLOTTE
19	3	3	MIS THE WAY	NATION N' GUNDS FEATURING DEENA
20	21	7	MR. DEJAL	3RD TIME CHARLIE FEATURING SUGO G
21	25	13	COSMO	CLIFFORD LUTHER
22	13	13	EVER IN THE POOL	BARBIE HARRIS FEATURING SUGO G
23	18	11	HOW SLOW IS NOW	SPINACE VICE CONSPIRACY
24	18	13	STAND UP	BYRON STINGLY
25	20	27	BEING BANG	AFRO-CUBAN JAZZ
26	35	30	SOUL HEAVEN	THE GOODFOLKS
27	13	4	YEAR	JONIVA
			Power Pick	
28	40	1	SURRENDER	LORELEA HOLLOWAY
29	30	49	DREAMS	SUBMARINE
30	21	26	X-FILES	BOOTSIE MCQUEEN
31	13	2	GIRL FROM THE GUTTER	MR. A
32	24	12	CONTROL	JUEL
33	18	13	PITCHIN' ON EVERY DIRECTION	HE-GATE
34	48	3	WHY ON EARTH YOU HAD TO BE THERE	LOVE
35	45	3	WANT YOU TO LOVE	BIG BIG BOY & MICHELLE MURRAY
36	18	13	DANCE WITH ME	CELEBRAN MORGAN
37	33	29	SANDWICHES	DETROIT GRAY PIGS
38	22	13	WHEN THE WORLD IS RUNNING DOWN	DETROIT GRAY PIGS & THE JUICE
39	37	35	ROSE ROUGE	ST GERMAIN
40	25	13	BACK & FORTH	SUPERNINE
41	36	21	BACK IN MY LIFE	ALICE DEAR
42	45	2	GRATIN' IN THE GRASS	BOHEMY JAMBOREE BRAIN
43	20	40	SUMMER OF LOVE	LONDO
			Hot Shot Debut	
44	NEW	1	INDEPENDENT WOMEN PART I	DESTINY'S CHILD
45	42	43	MORE THAN LIFE	JANA
46	13	5	ELECTRICITY	TROY JONES
47	NEW	1	LULLABY OF CLEVELAND	EVERYTHING GIL THE GIRL
48	NEW	1	TRILLER	ATB
49	NEW	1	ROLLER	ATB
50	37	35	ATB	SPINACE

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF MAXI-SINGLES AND MAXI-SINGLE RECORDS. SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	10	MUSIC	MADONNA
2	2	2	MOST GUILTY	CD UNDISCOVERED WITHIN
3	4	3	DESSERT	STING FEATURING CHIEF MARSHALL
4	4	3	JUMPIN'	DESTINY'S CHILD
5	5	5	LET'S GET MARVED	JANIS JOHNSON
6	6	6	REINSTATE	ZION B
7	7	7	SOFT CALL ME	HAMPTON THE HAMPTON
8	8	8	THE HAMPTON	FRAGRA
9	9	9	100% MIRACLES	LARA FABIAN
10	10	10	I WILL LOVE AGAIN	CELINE DION
11	11	11	I WANT YOU TO NEED ME	DESTINY'S CHILD
12	12	12	DANCE WITH ME	DESTINY'S CHILD
13	13	13	INDEPENDENT WOMEN PART I	DESTINY'S CHILD
			Greatest Gainer	
14	21	24	IT'S A FINE DAY	MISS JAY
15	18	14	WHAT A GIRL WANTS	CHRISTINA AGUILERA
16	16	16	MY NAME	DESTINY'S CHILD
17	17	17	YOU SANG TO ME	MARC ANTHONY
18	18	18	NO ME DIES DE QUERENDOMO	GLORIA ESTEFAN
19	19	19	WHERE YOU ARE	REBECCA SIMPSON
20	20	20	I BORN DAY & JANE	LA ROSA
21	21	21	STAYDOWN	KRISTINE W
22	22	22	NEVER GONNA COME BACK DOWN	BT FEATURING M. DORRITY
23	23	23	ADVICE	RAJAN
24	24	24	I SEE STARS	ROBIN FIO
25	25	25	CANYON FORD	TANIA
			Hot Shot Debut	
26	NEW	1	ENTERTAINMENT	DESTINY'S CHILD
27	27	27	FEELING SO GOOD	JENNIFER LOPEZ
28	28	28	MIS THE WAY	RAJAN N' GUNDS
29	29	29	BELOW	LOOK N' LOAT
30	30	30	DREAMING	BT
31	31	31	SUN IS SHINING	BOB MARLEY
32	32	32	SHAKES	MALY
33	33	33	HIGHER THINGS	KEVIN MCQUEEN
34	34	34	ROLLER	ATB
35	35	35	DIVE IN THE POOL	BARBIE HARRIS
36	36	36	RELIEVE	CHITRE
37	37	37	STAYDOWN	OLLETTE
38	38	38	SEX TONIGHT	OLLETTE
39	39	39	I WONDER WHY	THE LOVE TRIP
40	40	40	TAKE YOUR TIME	THE LOVE TRIP
41	41	41	LET THE MUSIC PLAY	SHAWN
42	42	42	BE WITH YOU	ENRIQUE IGLES
43	43	43	RE-STEP	ATB
44	44	44	WHERE IS MY MAN	EARTHQUAKE
45	45	45	POWER	ULTRA NATE
46	46	46	DEAR	GREEN VELVET
47	47	47	WILD	GREEN VELVET
48	48	48	CANYON FORD	FRANCIS ALBERT
49	49	49	MY HEART	FRANCIS ALBERT

Chart compiled from a national sample of club play. Power Pick or Club Play is awarded for the largest peak increase among singles below the top 20. Greatest Gainer or Maxi-Single Sales is awarded for the largest sales increase among singles in the top 50. Weekly sales availability. Crossing number for vinyl, maxi-single, or CD maxi-single availability. (1) Weekly maxi-single availability. (2) Weekly maxi-single availability. (3) CD maxi-single availability. © 2000, Billboard/DC Communications.

DANCE TRAX

(Continued from preceding page.)

Shary—will be in stores Nov. 27. "Working with the music was a complete joy, a dream come true," Masterson told us. "The combination of Shena's voice and live string and brass instrumentation is truly magical. There's a lot of life and emotion in these songs." (Be sure to check out Chuck Taylor's in-depth Easton profile in Billboard's next issue.) Fans of Robin "Jaydee" Alberts—the mastermind behind such new classic underground smashes as Jaydee's "Electric Dreams" and the Sunbelts' "Fiesta"—is working on an album. Like Easton's album, Alberts told us, "it'll feature covers of my favorite songs from the disco era." Already completed are contemporary takes on "Love Train" and "Gonna Get Along Without You," which were popularized by Yvonne Elliman and Viola Wills, respectively. "I'm currently in the process of recording Al Hudson and the Soul Partners' 'How Do You Do,'" Alberts says. For further

info about this project, contact Alberts at robinjaydee@aol.com. Defected Records U.K. has secured the rights to release the music-bootlegged (and much desired) Cephalopods (also Marc Pomeroy, Brian Tappert, and John Knight) remix of Stevie Wonder's "All I Do." According to the label's GM, Simon Dunmore, the single is scheduled for a January release. Inner City—yes, that Inner City—will have a new album in

stores in the very near future. According to group leader Kevin Saunderson. Arriving via Saunderson's own label, KMS Records, the as-yet-untilted set will be preceded by the infectious single "Good Love," which features remixes by Negro. Just as on the act's previous dancefloor hits, "Good Love" and "Big Fun," the new single features the sublime vocals of Saunderson's musical partner Paris Grey. Originally issued on Italy's

Viper/DB One Music, the S.K. Flowers' "Easy Livin'" has been picked up by New Records U.K., which has scored back-to-back Durade crossover hits with "Saunderson" and "Feel The Beat." We'd love to see a U.S. label license the wildly melodic "Easy Livin'" for state-side consumption. Our fingers are crossed. For additional coverage of the Amsterdam Dance Event, see page 12.

Owens Cohort Rich Gets Due On Anthology Project From Sundazed

BY JIM BESSMAN

NEW YORK—Forever revered by Southern California country enthusiasts for his primary role in creating Buck Owens' trademark Bakersfield sound, guitarist Don Rich, who died in 1974, is the focus of a first-ever compilation documenting his many contributions to Owens' band the Buckaroos, which Rich led.

The 24-track "Country Pickin'—The Don Rich Anthology," due Dec. 5 from Sundazed Music, spotlights Rich's stellar silver-sparkle Tele-

caster guitar-playing, which was so central to Owens' recordings from the '60s as well as the Buckaroos' own albums. But the set also showcases Rich's equally outstanding songwriting, fiddling, harmony vocals, and occasional lead vocals.

"I sincerely believe that Don Rich was as much a part of the Buck Owens music as was Buck Owens," says Owens, who has also claimed in the past that Rich's fatal motorcycle accident essentially ended Owens' own musical life as well. "We had

two relationships. One was like a father and son; the other was like brothers," Owens says. "In reference to this compilation, it's a fair and good and wonderful representation of who and what Don Rich was but still so far from being complete as to what he was.

"When I met Don he was 16, and I was 28," Owens continues. "He was with me for 16 years, and it was just uncanny. I've always said, if there's such a thing as reincarnation, we played music together back in

another life. He could read my mind, and I could read his. We were on the same wavelength. Losing him, all the thunder and lightning went out of my music. It's never been the same since—all one has to do is listen to tell."

As Owens recalls, Rich was an exceptional fiddle player when they first met but "knew little or nothing about guitar." Rich soon became more enamored of Owens' own estimable Telecaster guitarwork, and as the two toured the country together initially as a duo, he not only learned to play the Tele but "superceded me completely," Owens says.

"I never saw anyone—before or after—play with his wonderful gifts," adds Owens. "Maybe a guy like Vince Gill could play guitar or sing his parts, but play fiddle? And also he had that perpetual smile. I could absolutely empathize, unequivocally tell you I never met anyone who ever had a bad thing to say in 16 years about Don Rich. He was just one of those gifted guys, and people don't really know it."

The close Owens/Rich relationship, notes Sundazed president Bob Irwin, was "one of those friendships that happens so easily and naturally that once it's forged, it's hard to imagine anyone but the other." Owing country music authority Rich Kienzle's liner notes, Irwin adds that Rich's instrumental mastery and bandless-style savvy allowed Owens the freedom to truly step out as a front man.

"Don always preferred the role of consummate backup musician and bandleader," says Irwin. "But he had an awesome talent, which is further recognized in the heartfelt testimonials that I've read from Merle Haggard, Marty Stuart, Chris Hillman, Pete Anderson, John Jorgensen, [fellow Buckaroo] Jim Shaw, and Buck."

Sundazed has been extensively and respectfully reissuing Owens' catalog over the last several years. "It's been wildly successful and helped break us into mainstream retail," says Irwin, whose primarily archival/ reissue label is distributed independently worldwide, with Caroline East and West and Ryko handling the bulk of its domestic releases.

"We've always had a love affair with Buck's original albums, but we wanted to look deeper and always wanted to do a Don Rich anthology," notes Irwin. "Buck wanted to be in the showcase for all of Don's talents, from his wonderful and influential Telecaster playing to his fiddle play to his vocalizing and writing."

The anthology kicks off with the 1968 Buckaroos theme song "Buckaroo," which is "built around Don's signature Tele riff," says Irwin. Other key cuts include concert favorites "Lightnin' Bolts" (featuring Rich, like "Orange Blossom Special," which features him on fiddle and, like

"Buckaroo," is taken from the 1965 album "The Instrumental Hits Of Buck Owens & His Buckaroos."

"There are instrumental cuts from all the original Buckaroos albums, which the set mainly draws from," says Irwin. "But it really exposes the talents within his talent. If you focus on his Tele and electric playing, you realize how awesome his flat-picking is. So we included some acoustic flatpicking and nylon string guitar playing, but everything is stamped with the unique Don Rich personality, whatever he's playing."

Sundazed will service "Country Pickin'" to country radio and college formats. "They're really embracing the Buck releases so far," says Irwin, who anticipates beneficial press response from the country, collectors, and famine publicist sectors. There will probably be an online "Country Pickin'" album, some sort, he adds, and retailers will have a dedicated poster for the album and the label's simultaneously released complete version of the classic "Buck Owens & The Buckaroos Live At Carnegie Hall" album from 1966.

"Sundazed's Buck releases in general have been so beautiful, and right now people are interested in and hungry for music from that era in country music," says Laura Berk, who hosts the "Radio Throw Story" weekly program at East Orange, N.J., free-form station WFUM and is herself a Diesel! Only recording artist. "Don Rich, in Buck's mind, was obviously his equal and counterpart in that era and sound, and this anthology offers a great reference point to others and to great music."

Rich's enduring legacy is reflected in his Owens and a more contemporary generation. Dwight Yoakam, for example, says "Don Rich was the first a guy goes by that somebody doesn't mention something about Don Rich," says Owens. "I average at least one E-mail a week about him—and that's amazing. He still lives in the hearts of a lot of people."

Notes Yoakam, whose debt to Owens and Rich has been so readily manifested in his music and the contributions of his guitarists/producers Pete Anderson, Don Rich's bandmate, and singing and guitar playing guru Buck Owens' music an artistic embrace that was inseparable from the Buckaroos and Buck's recordings and live performances. His fingerprint will forever be a uniquely lasting one on the sound of country music."

FOR THE RECORD

Contributors to a story in the Oct. 28 issue of Billboard, Paul Corbin, the newly named VP of writer/publisher relations at BMI, responds to Don Rich's death. BMI's senior VP of writer/publisher relations and performing rights.



RICH (LEFT) AND OWENS

England Embraces Brooks Affiliation With 'Highways' Project On Capitol

AFTER YEARS OF TRYING to stay out of the long shadow cast by Garth Brooks, Tyler England decided last year to embrace his affiliation with the country superstar through a professional collaboration. In the process, the two have rekindled their friendship, and England has rediscovered his own identity as an artist.

England spent six years touring in the band of college buddy Brooks but stepped out on his own when he signed a solo deal with RCA Records. He recorded two albums for RCA—a 1995 self-titled set that yielded the No. 3 hit "Should've Asked Her Faster" and the underdog 1996 follow-up "Two Ways To Fall." Now signed to Capitol, also home to Brooks, England is readying the release of his first album for the label, "Highways & Dance Halls," due Nov. 21. Brooks produced the set, which features a reworked "Should've Asked Her Faster" recorded as a duet with labelmate Steve Wariner.

After the RCA deal ended, England moved his family back to Oklahoma but soon got a call from Brooks. "He gave me that speech about my buddy, I really feel you guys haven't had your best shot yet, and if you still want a shot at this, I think I can probably help you," England recalls. Brooks connected England with Pat Quigley, then president/CEO of Capitol's Nashville division, who quickly signed him.

But, England says, "the best part of this whole deal... is the fact that Garth produced it. That's not because Garth has produced so many successful things in his life—this is the first product he's gone out on a limb to produce himself. But the magic of me and Garth is simply that he knows me from my youth, and he knew where I was coming from musically. As great as all the people I've worked with were in Nashville, they didn't have a chance to know me and sit around and let me just put up a song and say, 'This is the kind of stuff I like.'"

England is so pleased with the resulting album, he says, "I told Garth that if this is the last thing I ever do, I would hold my head proud, because I can at least look at people and say, 'This is the guy I loved to be.'"

During his RCA deal, England had decided to distance himself from Brooks. "I felt like with all the notoriety I had gotten through the Garth years that the only way to defeat that syndrome of 'Well, he's only

here because Garth held his hand' was to just step completely out of Garth's shadow. I could have opened every show Garth played. He offered it to me." But England says he did not Brooks. "People aren't going to respect me if the only thing they ever see is me standing somewhere near you."

Eventually, England says, he discovered "it didn't matter, because whether [Garth] was in the shadows or not, people still expected that he was paying my way. Even fans would say, 'Is Garth paying for that bus for you?'... I'm never going to get out of the shadow of the mountain of Garth, so there is just one other alternative, and that's to go up on top of the mountain and shout down at everybody. I guess."

"One really cool thing about this whole deal is that it reunited a friendship that we had just misplaced for four or five years," England adds. "After I left his band, he was on the road, I was on the road, and our paths just didn't cross at all."

In the studio with Brooks, England was "just as nervous as I was because my first love label and not playing what we put out that I didn't know what I had to bring to the table with Garth anymore. This is the most successful guy in music right now, and he is putting it all on the line, in my mind, by producing my record. What if I totally let him down and I just suck? So there was a lot of pressure from that standpoint. But the magic of it all was once we started agreeing on songs. I realized that I wasn't going into a committee meeting with the record label, asking them what songs I could cut—it was just me and Garth."

England says he gave input into nearly every aspect of the project from artwork to layout to choosing a video director. "That's something that never happened to me before. About the only thing I got to do before we wrote the thank-you song."

England is currently in the midst of a radio tour, visiting "three [stations] a day, five days a week, for six weeks" and counting.

"[With] that first record's success, things went so smooth for a while," England says. "Then I found out no matter how great your record is going if you don't have stuff on the radio, it's not going to last long." So instead of touring, England has decided to "try to support it at radio first. With success at radio, that will lead to a much better tour. So that's the focus... I'm not one of those guys, being a daddy [to four children]

(Continued on page 69)



by Phyllis Stark



ENGLAND

ABC RADIO NETWORKS PROUDLY CONGRATULATES
BOB KINGSLEY



ON HIS 14TH CONSECUTIVE BILLBOARD AWARD FOR
NETWORK/SYNDICATED PROGRAM OF THE YEAR:

COUNTRY
1987 - 2000

A very heartfelt THANK YOU for all the wonderful support we receive from the Country Music Industry, our friends in Country Radio, our loyal advertisers and all the fans who helped us achieve this incredible honor. Thanks from the entire ACC staff....Kristy Adam, Pat Colwell, Corey Englerth, Ken Halford, Renaie Jean Hill, Mark Humphrey, Angie Jones, Nan Kingsley, Barbara Lyon, Robin Rhodes, Lisa Roberts, Rob Simbeck, Pat Shields, Shawn Studer, Matt Wilson, Bill Young and...

the producer/host of American Country Countdown...
BOB KINGSLEY



Billboard® HOT COUNTRY SINGLES & TRACKS

NOVEMBER 4, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY
BROADCAST DATA SYSTEMS' RADIO TRACKING SERVICE. 154 COUNTRY STATIONS
ARE ELECTRONICALLY MONITORED 24 HOURS A DAY. 7 DAYS A
WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

WEEK

WEEK	LAST WEEK	THIS WEEK	PEAK POSITION	TITLE	PROFESSIONAL COUNTRY	ARTIST	WEEKS ON CHART
(1)	1	1	12	THE LITTLE GIRL	2 WEEKS AT NO. 1	JOHN MICHAEL MONTGOMERY	3
2	2	3	15	GO ON	10 WEEKS AT NO. 1	GEORGE STRAIT	2
(3)	3	4	15	I'VE GOT MY INTENTIONS	10 WEEKS AT NO. 1	TRAVIS TRITT	2
3	3	3	34	KISS THIS	10 WEEKS AT NO. 1	RAJON TIPPIN	1
3	3	45	12	JUST ANOTHER DAY IN PARADISE	10 WEEKS AT NO. 1	PHIL VASSALU	1
(5)	5	11	15	WE DANCED	10 WEEKS AT NO. 1	BRAD PASKER	1
(7)	7	3	25	FEELS LIKE LOVE	10 WEEKS AT NO. 1	VINCE GILL	3
(11)	11	11	11	WITHOUT YOU	10 WEEKS AT NO. 1	BRIE CHILDS	3
(13)	13	13	26	MY NEXT THIRTY YEARS	10 WEEKS AT NO. 1	TIM MCGRAW	1
(16)	16	13	26	THERE YOU ARE	10 WEEKS AT NO. 1	MARTY CHESNEY	11
(18)	18	17	12	I LOST IT	10 WEEKS AT NO. 1	KEVIN CHESNEY	10
(21)	21	17	12	I NEED YOU	10 WEEKS AT NO. 1	LEANN RIMES	13
(23)	23	17	12	BORN TO FLY	10 WEEKS AT NO. 1	KEVIN CHESNEY	10
(25)	25	17	12	WWW.MEOWS	10 WEEKS AT NO. 1	ALAN JACKSON	14
(27)	27	17	12	THE WAY I FEEL	10 WEEKS AT NO. 1	JOE DEE MESSINA	14
(29)	29	17	12	WHAT ABOUT NOW	10 WEEKS AT NO. 1	LONESTAR	14
(31)	31	24	18	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE)	10 WEEKS AT NO. 1	SHANK TWAIN	15
(33)	33	24	18	COUNTRY COMES TO TOWN	10 WEEKS AT NO. 1	STEVE YOUNG	15
(35)	35	26	19	YOU WON'T BE LONELY NOW	10 WEEKS AT NO. 1	BILLY RAY CYRUS	21
(37)	37	26	19	I WILL NOT SAY GOODBYE	10 WEEKS AT NO. 1	SHANE	2
(39)	39	26	19	TULL HILL	10 WEEKS AT NO. 1	LONESTAR	2
(41)	41	26	19	KATIE WANTS A FAST ONE	10 WEEKS AT NO. 1	STEVE WARNER WITH GARTH BROOKS	22
(43)	43	26	19	A LITTLE GASOLINE	10 WEEKS AT NO. 1	TERMI CLARK	22
(45)	45	26	19	THE VIBE	10 WEEKS AT NO. 1	CHAD BRIDGES	25
(47)	47	26	19	WE'RE SO GOOD TOGETHER	10 WEEKS AT NO. 1	REBA MCENTIRE	27
(49)	49	26	19	MEANWHILE BACK AT THE RANCH	10 WEEKS AT NO. 1	THE CLARK FAMILY EXPERIENCE	27
(51)	51	26	19	I CAN'T LET GO	10 WEEKS AT NO. 1	CHAD BRIDGES	27
(53)	53	26	19	THIS EVERYDAY LOVE	10 WEEKS AT NO. 1	ERINNE TRIST	32
(55)	55	26	19	HE WILL SEE KNOWS	10 WEEKS AT NO. 1	KENNY ROGERS	32
(57)	57	26	19	ACHES BY NOW	10 WEEKS AT NO. 1	LEE KIM WICKS	32
(59)	59	26	19	THERE IS NO ARIZONA	10 WEEKS AT NO. 1	JAMIE O'NEAL	34
(61)	61	26	19	A FURN	10 WEEKS AT NO. 1	JOE DEE MESSINA	34
(63)	63	26	19	A GOOD DAY TO RUN	10 WEEKS AT NO. 1	DANNY WORMLEY	34
(65)	65	26	19	I WANT TO KNOW EVERYTHING THERE IS TO KNOW ABOUT YOU	10 WEEKS AT NO. 1	TRAVIS TRITT	34
(67)	67	26	19	WE'VE GOTTA LOVE YOU ANYWAY	10 WEEKS AT NO. 1	TRAVIS TRITT	34

WEEK	LAST WEEK	THIS WEEK	PEAK POSITION	TITLE	PROFESSIONAL COUNTRY	ARTIST	WEEKS ON CHART
(1)	1	1	12	THE LITTLE GIRL	2 WEEKS AT NO. 1	JOHN MICHAEL MONTGOMERY	3
(3)	3	4	15	GO ON	10 WEEKS AT NO. 1	GEORGE STRAIT	2
(5)	5	11	15	WE DANCED	10 WEEKS AT NO. 1	BRAD PASKER	1
(7)	7	3	25	FEELS LIKE LOVE	10 WEEKS AT NO. 1	VINCE GILL	3
(9)	9	11	15	WITHOUT YOU	10 WEEKS AT NO. 1	BRIE CHILDS	3
(11)	11	11	11	MY NEXT THIRTY YEARS	10 WEEKS AT NO. 1	TIM MCGRAW	1
(13)	13	13	26	THERE YOU ARE	10 WEEKS AT NO. 1	MARTY CHESNEY	11
(15)	15	17	12	I LOST IT	10 WEEKS AT NO. 1	KEVIN CHESNEY	10
(17)	17	17	12	I NEED YOU	10 WEEKS AT NO. 1	LEANN RIMES	13
(19)	19	17	12	BORN TO FLY	10 WEEKS AT NO. 1	KEVIN CHESNEY	10
(21)	21	17	12	WWW.MEOWS	10 WEEKS AT NO. 1	ALAN JACKSON	14
(23)	23	17	12	THE WAY I FEEL	10 WEEKS AT NO. 1	JOE DEE MESSINA	14
(25)	25	17	12	WHAT ABOUT NOW	10 WEEKS AT NO. 1	LONESTAR	14
(27)	27	17	12	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE)	10 WEEKS AT NO. 1	SHANK TWAIN	15
(29)	29	17	12	COUNTRY COMES TO TOWN	10 WEEKS AT NO. 1	STEVE YOUNG	15
(31)	31	24	18	YOU WON'T BE LONELY NOW	10 WEEKS AT NO. 1	BILLY RAY CYRUS	21
(33)	33	24	18	I WILL NOT SAY GOODBYE	10 WEEKS AT NO. 1	SHANE	2
(35)	35	26	19	TULL HILL	10 WEEKS AT NO. 1	LONESTAR	2
(37)	37	26	19	KATIE WANTS A FAST ONE	10 WEEKS AT NO. 1	STEVE WARNER WITH GARTH BROOKS	22
(39)	39	26	19	A LITTLE GASOLINE	10 WEEKS AT NO. 1	TERMI CLARK	22
(41)	41	26	19	THE VIBE	10 WEEKS AT NO. 1	CHAD BRIDGES	25
(43)	43	26	19	WE'RE SO GOOD TOGETHER	10 WEEKS AT NO. 1	REBA MCENTIRE	27
(45)	45	26	19	MEANWHILE BACK AT THE RANCH	10 WEEKS AT NO. 1	THE CLARK FAMILY EXPERIENCE	27
(47)	47	26	19	I CAN'T LET GO	10 WEEKS AT NO. 1	CHAD BRIDGES	27
(49)	49	26	19	THIS EVERYDAY LOVE	10 WEEKS AT NO. 1	ERINNE TRIST	32
(51)	51	26	19	HE WILL SEE KNOWS	10 WEEKS AT NO. 1	KENNY ROGERS	32
(53)	53	26	19	ACHES BY NOW	10 WEEKS AT NO. 1	LEE KIM WICKS	32
(55)	55	26	19	THERE IS NO ARIZONA	10 WEEKS AT NO. 1	JAMIE O'NEAL	34
(57)	57	26	19	A FURN	10 WEEKS AT NO. 1	JOE DEE MESSINA	34
(59)	59	26	19	A GOOD DAY TO RUN	10 WEEKS AT NO. 1	DANNY WORMLEY	34
(61)	61	26	19	I WANT TO KNOW EVERYTHING THERE IS TO KNOW ABOUT YOU	10 WEEKS AT NO. 1	TRAVIS TRITT	34
(63)	63	26	19	WE'VE GOTTA LOVE YOU ANYWAY	10 WEEKS AT NO. 1	TRAVIS TRITT	34

HOT SHOT DEBUT

(1)	42	43	3	GEORGIA	10 WEEKS AT NO. 1	CAROLYN CRAWN JOHNSON	28
(2)	46	46	6	YOU MADE ME THAT WAY	10 WEEKS AT NO. 1	ANDY GRIGG	42
(3)	45	52	3	BUT FOR THE GRACE OF GOD	10 WEEKS AT NO. 1	KEITH LARSEN	11
(4)	42	42	45	EVERY MAN FOR HIMSELF	10 WEEKS AT NO. 1	NEAL MCDONN	42
(5)	43	46	3	ALL NIGHT LONG	10 WEEKS AT NO. 1	MONTGOMERY GENTRY	43
(6)	44	42	45	FOIGHT WHERE I NEED TO BE	10 WEEKS AT NO. 1	JOHN ALLMAN	48
(7)	48	54	3	WHAT DO YOU KNOW ABOUT LOVE	10 WEEKS AT NO. 1	DANNY WORMLEY	34
(8)	NEW	1	1	WHEN IT ALL GOES SOUTH	10 WEEKS AT NO. 1	ALABAMA	46
(9)	NEW	1	1	LUCKY 4 YOU (TODAY I'M JUST ME)	10 WEEKS AT NO. 1	SHEILAUS	47
(10)	NEW	1	1	EVERYBODY'S GOTTA GROW UP SOMETIME	10 WEEKS AT NO. 1	SONS OF THE DESERT	47
(11)	NEW	1	1	LOVE SANE	10 WEEKS AT NO. 1	CLINT BLACK	47
(12)	NEW	1	1	MOVE ON	10 WEEKS AT NO. 1	THE WARREN GARDNER	47
(13)	NEW	1	1	OLAHOLAH	10 WEEKS AT NO. 1	BILLY GILBERT	51
(14)	NEW	1	1	YOU SHOULDN'T KISS ME LIKE THIS	10 WEEKS AT NO. 1	TOMMY LEE	51
(15)	NEW	1	1	LINE OF FIRE	10 WEEKS AT NO. 1	MARSHALL CRYLOR	52
(16)	NEW	1	1	SWIMMING IN CHAMPAGNE	10 WEEKS AT NO. 1	ERIC HEATHLEY	56
(17)	NEW	1	1	SHAKE SOME	10 WEEKS AT NO. 1	TAMMY COCHRAN	56
(18)	NEW	1	1	NODDY'S GOT IT ALL	10 WEEKS AT NO. 1	JOHN ARTHUR	56
(19)	NEW	1	1	SIN WAGON	10 WEEKS AT NO. 1	DAVID CHICKS	58
(20)	NEW	1	1	MAKIN' UP WITH YOU	10 WEEKS AT NO. 1	CHARLIE TENNISON	58
(21)	NEW	1	1	POUR ME	10 WEEKS AT NO. 1	TIM HILLMAN	61
(22)	NEW	1	1	I PRAY FOR YOU	10 WEEKS AT NO. 1	JOHN RICH	63
(23)	NEW	1	1	THINGS CHANGE	10 WEEKS AT NO. 1	TIM MCGRAW	63
(24)	NEW	1	1	LOST IN THE FEELING	10 WEEKS AT NO. 1	MARK CHESNEY	65
(25)	NEW	1	1	ONE MORE DAY	10 WEEKS AT NO. 1	DIAMOND RIO	68
(26)	NEW	1	1	FOR MY WEEDING	10 WEEKS AT NO. 1	DIAMOND RIO	68
(27)	NEW	1	1	THERE WILL COME A DAY	10 WEEKS AT NO. 1	FAITH HILL	70
(28)	NEW	1	1	WE THE PEOPLE	10 WEEKS AT NO. 1	BILLY RAY CYRUS	71
(29)	NEW	1	1	WHO AM I	10 WEEKS AT NO. 1	JESSICA ANDERSON	72
(30)	NEW	1	1	ONCE IN A LIFETIME LOVE	10 WEEKS AT NO. 1	CLAY WALKER	72
(31)	NEW	1	1	WONDERFUL WORLD	10 WEEKS AT NO. 1	DAVID CHICKS	74
(32)	NEW	1	1	I KNOW I LOVED YOU	10 WEEKS AT NO. 1	DAVID CHICKS	74

Records showing an increase in duration show the previous week, regardless of chart position. Airplay awarded to songs appearing in the top 20 on both the RDS and Airplay charts for the first time with increases in both detectors and audience. Weeks listed to the right are removed from the chart after 10 weeks of eligibility. Cashing number is by CD single, or vinyl single if CD single is not available. CD single availability: (1) CD single availability, (2) CD single availability, (3) CD single availability, (4) CD single availability, (5) CD single availability, (6) CD single availability, (7) CD single availability, (8) CD single availability, (9) CD single availability, (10) CD single availability, (11) CD single availability, (12) CD single availability, (13) CD single availability, (14) CD single availability, (15) CD single availability, (16) CD single availability, (17) CD single availability, (18) CD single availability, (19) CD single availability, (20) CD single availability, (21) CD single availability, (22) CD single availability, (23) CD single availability, (24) CD single availability, (25) CD single availability, (26) CD single availability, (27) CD single availability, (28) CD single availability, (29) CD single availability, (30) CD single availability, (31) CD single availability, (32) CD single availability, (33) CD single availability, (34) CD single availability, (35) CD single availability, (36) CD single availability, (37) CD single availability, (38) CD single availability, (39) CD single availability, (40) CD single availability, (41) CD single availability, (42) CD single availability, (43) CD single availability, (44) CD single availability, (45) CD single availability, (46) CD single availability, (47) CD single availability, (48) CD single availability, (49) CD single availability, (50) CD single availability, (51) CD single availability, (52) CD single availability, (53) CD single availability, (54) CD single availability, (55) CD single availability, (56) CD single availability, (57) CD single availability, (58) CD single availability, (59) CD single availability, (60) CD single availability, (61) CD single availability, (62) CD single availability, (63) CD single availability, (64) CD single availability, (65) CD single availability, (66) CD single availability, (67) CD single availability, (68) CD single availability, (69) CD single availability, (70) CD single availability, (71) CD single availability, (72) CD single availability, (73) CD single availability, (74) CD single availability, (75) CD single availability, (76) CD single availability, (77) CD single availability, (78) CD single availability, (79) CD single availability, (80) CD single availability, (81) CD single availability, (82) CD single availability, (83) CD single availability, (84) CD single availability, (85) CD single availability, (86) CD single availability, (87) CD single availability, (88) CD single availability, (89) CD single availability, (90) CD single availability, (91) CD single availability, (92) CD single availability, (93) CD single availability, (94) CD single availability, (95) CD single availability, (96) CD single availability, (97) CD single availability, (98) CD single availability, (99) CD single availability, (100) CD single availability.



The Air Force is celebrating the holidays with something special just for you and your listeners—*The Gift VII*.
This free one-hour program features conversations with members of *Shedaisy* plus songs from their new Christmas album *Brand New Year*.

The program is on CD and includes local avals. Licensed country music stations should receive a copy of *The Gift VII* by the first week in December; otherwise, call (210) 652-3937 and we'll mail one to you.

Artists & Music

Di Meola Shows 'Passion' For Tango

TWO SIDES OF THE COIN: Al Di Meola initially made a name for himself by crafting hyper-speed guitar solos within intensely challenging compositions, but his music has frequently embraced a vast array of globally influenced textures and rhythms.

For "The Grande Passion" (Telarc, Oct. 24), the guitarist and his **World Sinfonia** ensemble (whose core is made up of percussionists Gumbi Ortiz and Gilad, acoustic guitarist **Hernan Romero**,



DI MEOLA

and pianist **Mario Parmisano**) interpret three compositions by the late **Astor Piazzolla**, along with six new Di Meola compositions that reflect the leader's love of tango. Intropective, with insistent melodies and softly danceable rhythms, "The Grande Passion" continues the dense textures found on the guitarist's 1998 release, "The Infinite Desire." Unlike that album, which found Di Meola and keyboardist **Rachel Z** augmenting the music with highly imaginative sound samples, "The Grande Passion's" rich orchestrations are created courtesy of members of the **Toronto Symphony**, creating a



by Steve Graybow

lush backing for the guitarist's often contemplative acoustic excursions. "The melodies and emotions flowing in Piazzolla's music really communicate to the listener, and that is something I sought to capture," says Di Meola, who met the tango master while on tour in Japan in 1985. "There is a romanticism in this music that I find more appealing than the music I made in past decades, which was more cerebral."

A charter member of the "70s fusion movement, Di Meola notes that Piazzolla was "a great fan" of jazz fusion and a champion of individual expression. "He was eager to hear me perform his music, because he had heard enough versions of people playing his songs note for note and wanted to hear me take the songs in my own directions."

While Di Meola's acoustic guitar found the main voice of "The Grande Passion," his electric playing is the focus of the double-disc "Anthology" (Legacy/Columbia,

Oct. 24), which compiles 20 tracks spanning the years 1975 through 1982, drawing from classic albums such as "Elegant Gypsy" (1977) and "Electric Rendezvous" (1982). Included are four unreleased tracks: two from a live 1978 radio broadcast from North Hempstead, N.Y., and two from a 1982 performance in Holland that marked the first time Di Meola played with drummer **Simon Phillips**.

AND: For anyone who has witnessed septuagenarian and octogenarian jazz musicians who seem to be at the peak of their instrumental prowess, there is **Connie Evingson's** "Some Cats Know" (Minneapolis Music), which finds the vocalist joined by a who's who of jazz legends, including **Ray Brown**, **Van Freeman**, **Jack McDuff**, **Doc Severinsen**, **Thelma Houston**, and the late **Al Grey**.

The distinctly younger Evingson composed the lyrics for a vocalists take on **Charlie Parker** and **Dizzy Gillespie's** "Anthology." Written to **Shelia Jordan** and set on the song from her 1990 release "Lost And Found" (Muse), in praise of Jordan's abilities. Previously available only at Evingson's live shows, "Some Cats Know" has been picked up by **Allegro** distribution for release Nov. 7.

TRADE SHOW EXAMINES HOW TO EXPAND AUDIENCE AND REACH OF BLUEGRASS

(Continued from preceding page)

film "O Brother, Where Art Thou" (Touchstone Pictures/Universal Pictures) is being cited as "potentially the best tool in recent years" to expose the general public to the music because the soundtrack on **Mercury Records' Nashville** division is predominantly bluegrass (Billboard, Oct. 21). "We haven't had recent major movie that featured bluegrass, like 'Deliverance' or 'Bonnie And Clyde,'" Irwin said. "I remember when 'The Big Easy' came out, [Rounder] couldn't keep our Cajun music albums on the

shelves. 'O Brother' may be what we need to give bluegrass music an exponential jump."

When asked about the effect the annual **IBMA** awards show has on an artist, **Dan Hayes**, executive director of the **IBMA**, said it doesn't necessarily create an instant response in album sales. "But retail may be more apt to put an artist on the shelf from the exposure an artist may then receive in print and radio," he said. One reason the bluegrass awards don't have an immediate impact is they are not televised and informa-

tion about winners is not immediately in front of bluegrass fans.

Bluegrass has, in recent years, attracted a younger following, brought about in part by groups like **Phish** and **Lefteross** **Saimon**, who have roots in the genre. **David Crow** of the **Wyatt, Turrent & Combs** law firm in Nashville said he was encouraged by the number of young Americans at the trade show. "One morning I went to bed at six and there were four groups of eight to 10 young people, all under 20, jamming in the hall," said Crow, who is also one of the organizers of the **Leadership Bluegrass** organization.

Another indication of bluegrass music's growth is the support from within the industry. **BMJ** and **ASCAP** have been sponsors of events at the **IBMA** trade show in recent years. "ASCAP has some great writers in **Tom O'Brien**, **Darrell Scott**, **Chris Jones**, and **Ricky Skaggs**," said Dan Keen, the performing right organization's assistant VP. "When I came to ASCAP six years ago I realized we needed to become more involved in bluegrass music, and I felt that was a need I could help fill because I'm a blue fan. Since then I've seen American music lovers embrace the music because of its honesty and truth."

Marty Stuart, who hosted the **IBMA** awards show, started playing bluegrass as a teenager. "It is sincere, honest, a real heart and soul music. I consider myself one of its main cheerleaders and biggest fans."

Billboard.

NOVEMBER 4, 2000

TOP REGGAE ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPORT & PUBLICATIONS/RECORDING LABEL	ARTIST
			No. 1		BEENIE MAN
1	1	15	ART AND LIFE	WARRIOR MUSIC/IMPULSE	
2	3	49	CHART TOWN BANTON	IMPULSE	BOB MARLEY
3	2	3	THE LOST BOYS	IMPULSE	BUJU BANTON
4	4	22	REGGAE GOLD 2000	IMPULSE	VARIOUS ARTISTS
5	5	8	WORDS OF TRUTH	IMPULSE	SIZZLA
6	7	1	BONA ASHANTI	IMPULSE	SIZZLA
7	8	1	REGGAE PARTY	IMPULSE	VARIOUS ARTISTS
8	9	6	SCROLLS OF THE PROPHECY - THE BEST OF PETER TOSH	IMPULSE	PETER TOSH
9	5	31	STAGE ONE	IMPULSE	SEAN PAUL
10	14	4	DANCEHALL VOL. 1	IMPULSE	VARIOUS ARTISTS
11	15	1	REGGAE LEGEND	IMPULSE	BOB MARLEY
12	8	2	MORE FIRE	IMPULSE	CAPTION
13	12	7	DANCEHALL VOL. 2	IMPULSE	VARIOUS ARTISTS
14	11	22	DANCEHALL EXPLOSION 2000	IMPULSE	VARIOUS ARTISTS
15	13	47	1999 SUGGEST REGGAE DANCEHALL ANTHEMS	IMPULSE	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPORT & PUBLICATIONS/RECORDING LABEL	ARTIST
			No. 1		BAHA MEN
1	1	13	WHO LET THE DOGS OUT	IMPULSE	ANDREA BOCELLI
2	2	52	SOHO	IMPULSE	RUBEN GONZALEZ
3	3	2	CHANCHULLU	IMPULSE	GIFFY KINGS
4	4	7	VOLUME: VERY BEST OF THE GIPSY KINGS	IMPULSE	BEREL GILBERTO
5	5	25	TANTO TEMPO	IMPULSE	SOUNDTRACK
6	6	5	WOMAN ON TOP	IMPULSE	OMARA PORTUGUZO
7	7	24	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUGUZO	IMPULSE	TABLA BEAT SEATTLE
8	8	14	TALA MATTHEW	IMPULSE	JESSE COOK
9	9	4	FREE FALL	IMPULSE	CIRQUE DU SOLEIL
10	10	29	SOHO	IMPULSE	ELIADE SCHEIDT
11	11	12	TRIBUTE TO THE QUARTETO PATRIA	IMPULSE	IBRAHIM FERREZ
12	12	5	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERREZ	IMPULSE	VARIOUS ARTISTS
13	13	4	ISLAND ROOTS: VOLUME 2	IMPULSE	SOLAS
14	14	2	HOUR OF DANCE	IMPULSE	JOHN MCDONALD/ANTHONY KEATING/IRMA
15	15	8	THE JUNGLE BOOK	IMPULSE	JOHN MCDONALD/ANTHONY KEATING/IRMA

TOP BLUES ALBUMS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPORT & PUBLICATIONS/RECORDING LABEL	ARTIST
			No. 1		B.B. KING & ERIC CLAPTON
1	1	19	RIDING WITH THE KING	IMPULSE	KEB MO
2	2	3	THE DOOR	IMPULSE	WILLIE NELSON
3	3	5	MILK COW BLUES	IMPULSE	JOHN HART
4	4	4	CRUISING	IMPULSE	JOHNNIE TAYLOR
5	5	50	GOTTA LET THE GROOVE BACK	IMPULSE	KENNY WAYNE SHEPHERD BAND
6	6	7	LIVE ON	IMPULSE	ETTA JAMES
7	7	18	THE REAL BLUES: OUTSTANDING BROS.	IMPULSE	STEVIE RAY VAUGHAN AND DOUBLE PROBLE
8	8	11	THE BEST OF ETTA JAMES	IMPULSE	ETTA JAMES
9	9	25	BLUES AT SUNRISE	IMPULSE	STEVIE RAY VAUGHAN AND DOUBLE PROBLE
10	10	19	NEW MILLENNIUM ALLIES PARTY	IMPULSE	VARIOUS ARTISTS
11	11	7	THE BEST OF B.B. KING THE MILLENNIUM COLLECTION	IMPULSE	B.B. KING
12	12	24	CIRCLE	IMPULSE	INGENIOUS
13	13	4	WICKED	IMPULSE	SHENIKA COPELAND
14	14	5	MATERIAL THINGS	IMPULSE	MEL WATERS
15	15	2	THE BEST OF MURRAY WATERS: MILLENNIUM COLLECTION	IMPULSE	MURRAY WATERS

IMPORT & EXPORT

REC'D

THE LARGEST DISTRIBUTOR OF REGGAE MUSIC

HOTTTEST 12" SINGLES

"DANCEHALL 101"

CALL TOLL FREE TO PLACE ORDERS 1.800.424.0401 FAX 714.354.3575

NEW YORK: 200 W. 10TH STREET, NEW YORK, NY 10011-1001

LOS ANGELES: 1000 W. 10TH STREET, LOS ANGELES, CA 90015-1001

TEL: 212.254.0401 FAX: 212.254.0401

DANCEHALL 101

THE LARGEST DISTRIBUTOR OF REGGAE MUSIC

HOTTTEST 12" SINGLES

"DANCEHALL 101"

CALL TOLL FREE TO PLACE ORDERS 1.800.424.0401 FAX 714.354.3575

NEW YORK: 200 W. 10TH STREET, NEW YORK, NY 10011-1001

LOS ANGELES: 1000 W. 10TH STREET, LOS ANGELES, CA 90015-1001

TEL: 212.254.0401 FAX: 212.254.0401

NOVEMBER 4, 2000

41

Songwriters & Publishers

ARTISTS & MUSIC



Super(natural) Sales. Writer Rob Thomas, second from right, celebrates 13 million in U.S. sales of Santana's "Supernatural" album with EMI Music Publishing staff. Thomas is co-writer of the album's No. 1 hit "Smooth." Also shown, from left, are Evan Limberg, executive VP, creative/North America; Bob Flax, executive VP; Rob Thomas' wife, Marisol Maldonado Thomas; and Martin Bandier, chairman/CEO.



Radio Exacts Hear Him Live. BMI's media licensing executives attended the recent Tennessee Asian, or Broadcaster's annual convention in Nashville, where singer-songwriter John Barry performed during a BMI-sponsored opening reception. Shown, from left, are BMI's Mark Barron; John F. Garza, BMI's director of licensing; John Barry; and BMI's Sharon Timley.



The Honor Is His. Regie Hamn, second from right, SESAC's songwriter of the year, is shown celebrating the award, his fourth, at Nashville's Valentino restaurant. He shared this award with co-winner Peter Farfar of the News-Bos, who was unable to attend the awards ceremonies. Shown, from left, are Pat Rogers, SESAC's senior VP of writer/publisher relations; Rebecca Brown, SESAC's associate VP; and Bill Yeizer, SESAC's president/COO.

Impromptu Performance. David Benoit, a GRP Records artist signed to Warner/Chappell Music, performed an impromptu concert at the publisher's Los Angeles office recently, joined by surprise guest Tim Weisberg, a Fahrenheit Records artist. Benoit, played selections from his most recent album, "Here's To You, Charlie Brown." Shown, from left, are Brad Rosenberg, Warner/Chappell VP of film/TV music; Arlo Chan, Warner/Chappell director of contract administration; Benoit; Les Bicker, Warner/Chappell chairman/CEO; Weisberg; and Jeff Conroy, Warner/Chappell director of production.



That No. 1 Smile. Canadian authors and publishers' group SOCAN recently presented Chantal Kreviazuk with No. 1 plaques for her songs "Before You," written with BMI member Jay Joyce and published by Newerworldthat Music, and "Dear Life," written with her husband Renee Macdonald and published by Newerworldthat Music and Sony/ATV Music Publishing. Kreviazuk was presented the plaques at Sony Music offices in Toronto.



Rideout/Windswept Ties. Writer/producer Rex Rideout, who has written and produced for such acts as Luther Vandross, the Temptations, and Toni Braxton, has signed a publishing agreement with Los Angeles-based Windswept Holdings LLC in a deal that will bring artists signed to Rideout's production company into the Windswept orbit. Shown seated, from left, are Rideout and Cecil Chambers, Windswept's senior director of creative, urban music. Standing are Evan Medow, Windswept's CEO, and Jonathan Stone, president of Windswept U.S.

NO. 1 SONG CREDITS

THE HOT 100	HOT COUNTRY SINGLES & TRACKS	HOT R&B SINGLES	HOT RAP SINGLES
COWBOY COUNTRY BUILT FOR ME (I WANT IT YOUR WAY) - Kenny Rogers, Fred Elton, S. Parker, Ron Falt, Chas. McDermott, C. Ryan, Doc Owens, Country Agents, Jay Miller, M. Grayson, Chris Anderson, Ray Campbell, Celebrity Status/BMI E.Z. Doc/BASCAP, Vibe Life, The A-List, Christina Aguilera/BASCAP, Muzik	THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI	THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI	THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI
THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI	THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI	THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI	THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI
THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI	THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI	THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI	THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI
THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI	THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI	THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI	THE LITTLE GIRL - Heather Headley, Ten-Ten/BMI

Previn's Nonclassical Works Collected On Promotional CD

THE POP SIDE OF PREVIN: Although he has written film, musical theater, and general pop and jazz songs, André Previn's recent contributions to music have been as a classical conductor and a writer of serious music pieces, including an opera version of "A Streetcar Named Desire." Some 400 of his nonclassical works, however, are housed in two of his ASCAP companies, André Previn Music and Manderville Enterprises, and several other publishers; his own firms control about one-third of this output.

As a way of stirring new interest in these compositions, the two-disc promo collection "The Popular Song of André Previn" has been produced, with 47 songs or jazz instrumental performances by a number of star performers, including Previn himself. Put together by veteran publishing executive **Paul Tanen**, GM of the Previn firms, and **Ellyna Kuehn**, New York-based assistant to Previn, the promo set's origins are described by Kuehn in the accompanying liner notes. "While organizing André's library of musical scores one day, we unearthed a box of dusty old lead sheets buried in the bottom drawer of an old cabinet," he writes. "With this discovery began our five-year journey to identify and catalog the nearly 400 song titles we now know are attributable to André Previn before he wrote even his first classical compositions."

In the notes, Previn himself says of his pop song career, "The one area in which I have been occupied least in popular songwriting, I have had the remarkable good fortune of working with such collaborators as Johnny Mercer, Comden and Green, Alan Jay Lerner, and Dory Langdon [to whom Previn was once married], as well as the advantage of having quite a few great artists sing and play my songs."

As noted by Previn, the only "very recent one"—written in 1990—is "Bitter Sweet," and "Prelude To Goodbye," by lyrics by **Alan and Marilyn Bergman**, with Previn also saying that "the three of us will be working together again very soon." Meanwhile, both the recent collaborations are represented by Previn and singer **Sandy Stewart** in demo versions of the songs.

K-TEL/SPIRIT TIES: New York-based Spirit Music has concluded song catalog and master deals with K-tel International, the multi-tiered marketer and distributor of entertainment product. The music publisher has made a global administration deal with the publisher's companies, Pattern Music (ASCAP), Over the Rainbow Music (ASCAP), B a m b o o Music (BMI), and Council

Rock Music (BMI), which total about 1,500 copyrights, including chart songs from the '60s. The catalogs were previously administered by Universal Music. In another relationship, Spirit Music will exploit some 35,000 masters from the K-tel and Dominion labels, including original hit recordings by **Frankie Avalon**, **Gene Chandler**, **Lenny DeVeto**, **Barbara Lewis**, and **Sam & Dave**. Both the K-tel song catalogs and master holdings will be subject to Spirit Music's ongoing attempts to place material in film, TV, and advertising situations, says **Mark Fried**, president of Spirit Music.

PRINT ON PRINT: The following are the best-selling books from Hal Leonard Corp.

1. **B.B. King & Eric Clapton, "Riding With The King."**
2. **"Doors Essential Guitar."**
3. **"Creed, 'Human Clay.'"**
4. **"The Meters Songbook."**

Words & Music



by Irv Lichtman

Pro Audio

ARTISTS & MUSIC

A Touch Of Jazz Shines Through Creative Collaboration

AS THE BILLBOARD REPORT of Oct. 7 confirmed, the spotlight is shining brightly on Philadelphia. The City of Brotherly Love, long a hotbed of talent, is once again on a large-scale creative jag, with acts including the Roots, Kurupt, Eve, Major Figgas, and Philly's Most Wanted making waves. Perhaps the most defining characteristic of Philadelphia's music is its unique blend of styles ranging from rap, gospel, and R&B to dance, jazz, and spoken word.

In the basement of a nondescript building in an industrial area downtown, a microcosm of the exploding Philly scene is found at A Touch of Jazz, where **Jeffrey Townes**, aka DJ **Jazzy Jeff**, oversees a small, intense, and highly prolific group of talented young producers/engineers. Far from the high-end commercial studio business, where the emphasis is on four-star hotel-style client service and state-of-the-state-of-the-art equipment, A Touch of Jazz is housed in an unassuming group of rooms that are nonetheless furnished with ample vintage and modern recording gear. Far greater emphasis, however, is placed on a homey environment with plenty of musical instruments on hand—there seems to be a Fender Rhodes electric piano in every room—to supplement the sequencing and sampling gear.

In fact, the principals of A Touch of Jazz aren't very interested in talking much about gear at all. In between the jokes that come fast and furious when they are together in a room (and from which one is spared), conversation always comes back to the baseline session just recorded, the deep lyrics on a new track, or the reverence for Townes they all freely express.

Though A Touch of Jazz has been high-profile in recent months, it's been a long time in the making.

Ivan Berias, Vidal Davis, Carvin Haggins, Andre Harris, Darren "Limitless" Hensoo, and Keith Pelzer have all been involved in the production company for more than five years; A Touch of Jazz has existed for 12. The genius of the company, however, lies not in the studios Townes built so much as in the environment he created, that microcosm of the free exchange of ideas and mingling of styles that have resulted in an explosion of new music for artists including **Monie, Darius Rucker**, and **Kenny Latimore**.

Perhaps, it is suggested, the maximum realization of this collaboration can be found in **Jill Scott's** debut album, "Who Is Jill Scott? Words And Sounds Vol. 1." The Philadelphia native's *Hidden Beach* releases, prominently featured on the Billboard Top R&B/Hip-Hop Albums chart for the past 14 weeks, is emblematic of the Touch of Jazz work ethic: Everyone is featured in the writing, engineering, and production credits.

"Everybody brought something into the camp when they came in," Pelzer explains. "Vidal and Andre are drummers, so I may go to them if I need live drums or an ear for percussion. Darren and Ivan know records. Darren, Carvin, and Ivan are more lyricists, because they're rappers. Vidal, Andre, and I used to write in choirs, so we know harmonies. Theirs are guitar players, piano players. Everybody does everything."

A similar project is the solo album by Rucker, vocalist of **Hootie & the Blowfish**. Originally contracted for one song, A Touch of Jazz produced eight. No one, it seems, leaves the studio with just one.

"I wish you could have been here at 1 a.m.," says Townes, sitting at a Yamaha D88 digital mixer—the choice of choice in most of the stu-



by Christopher Walsh

dios at A Touch of Jazz. "New people that come down are like, 'I've never seen anything like this in my life!' You have someone writing a song, someone else will start playing drums, someone will grab the bass, and then it's 'Hey, let's cut this!' And that's every night, just letting your creativity go! The cool thing is, it's all in-house people. I feel like the **Jacksons**! We have a great group, and we're all family."

That fast and free collaboration is evident when the group is together, from finishing one another's sentences to suggesting a lyric, melody, or chord change. The lack of ego enables more than a rich collaboration; the result is a friendly competition that, as in any partnership, encourages all to strive further.

"I don't think we've had anybody that came here that didn't get along with us," says Hensoo. "It doesn't matter how many records you've sold; we've got a good way of breaking the ice with people and making them comfortable."

"Once they get comfortable," adds Pelzer, "people feel more free and open to just go ahead and experiment. You could do something that may not work, but the only way you'll know is if you do it. Vidal cut something in a song—it's a weird sound, they were playing around, and it's one of the hottest things in the track."

"Without sounding corny, we try to make it sound as real as possible," Burris continues. "We want to be able to look back in 10 years and be proud of what we did."

Says Haggins, "We're just trying to take our stuff to another level. And when we get to that next level, we take it to another level. It makes something hot, it's going to make something hotter, and that's going to make it hot something better."

"It's easy for somebody to tell you something about your track and you to not take it personally," Henson summarizes. "Everybody helps each other."

The studio, says Townes, is largely a result of the frustration he sometimes felt when, as an artist, he understood the sounds he wanted better than those he was paying to record them. By virtue of his experience (recording with **Wet Wet Wet**), he was able to create the environment in which he and his production team now operate.

"Mind you, this didn't just happen," he notes. "The way I built my business was trial and error. We sucked for a while. It's really just

sticking to your guns and working out all the kinks. I think we had to create our own opportunity and let it speak for itself. The feeling of music has to come from creative people who feel comfortable."

That feeling, he stresses, comes from live musicians together in a room, and as much as he considers himself a product of sampling technology, he thinks it's vital to employ both.

"The computer has made music selfish!" he says. "It's not about a collective group of people coming up with a sound. It's about one person with the help of machines. When I'm looking to sample, why do I go for **James Brown**? Why am I going for groove-oriented records, but nothing that anybody's doing today? What happened with music?"

That conclusion—that modern music suffers from the lack of interaction among individuals—was the

impetus behind A Touch of Jazz.

"You don't have to have the most elaborate studio in the world," Townes says. "It's not about what's better, it's about what you have creativity in here, and I don't want to lose it." Your environment means so much to what you make. A Touch of Jazz might not work in L.A. or Atlanta.

"My philosophy is very weird when it comes to business," he concludes. "There are people out there getting \$200,000 per song. I don't want that; I want the songs. I don't want to put myself in the position where I make \$100,000 for one song and bank on that one song. Yeah, we may be able to get a lot more money for what we do, but isn't it more important to listen to Darius' album and know we've got eight songs? We don't want singles—we want an album that people can play from beginning to end, not just a few tracks."

AUDIO TRACK

NEW YORK
METROPOLIS DVD, a full-service DVD consulting, authoring, and mastering studio that is a joint venture of New York's Sterling Sound, London's Metropolis Studios, and David Anthony, has announced the appointment of **Gerard Schmidt** as executive producer to lead its international entertainment division.

Schmidt has already overseen production of several international acts' DVD projects for Metropolis DVD, including **Zazie's** "Le Tour Des Amis" (Universal/Mercury), **Westlife's** "The Westlife Story" (BMG Music U.K.), projects by **Flower Power** (Universal/Mercury) and **Axelle Red** (Virgin); and six projects by **Johnny Hallyday** (Universal/Mercury). Schmidt has also coordinated the production of live backstage and onstage footage to be included as value-added options for these projects.

At Clinton Recording, **James Taylor** recorded his upcoming Columbia/Sony release with producer **Russ Titelman** and engineer **Dave O'Donnell**. The sessions were recorded to both analog and digital.

Pro Tools, reports Clinton booking manager **Bill Foley**.

Other recent sessions at Clinton include the cast recording for "Jazz Eyre," with producer **Mike Berber** and engineer **Eric Rak**. The project was recorded to a Studer D82 digital 48-track recorder.

At Cutting Room Studios, producer/engineer **Mike Mangini** recorded **John Mellencamp's** "You All Day." In addition, Mangini, with engineer **Ken Lewis**, remixed tracks for **David Byrne's** upcoming **Luka** box release.

Also at Cutting Room, **Angie Stone** was in the studio for the upcoming HBO movie "Disappear-

ing Act," produced by **Wesley Snipes**, **Gerard Barker** engineered. Scott Sumner worked sessions at **Sear Sound** include artist **Freddie Cole**, who recorded an upcoming Telarc release with producers **Todd Barkan** and **Rob Friedrich**, who also engineered. Percussionist **Leon Parker** recorded for the **Paradise Music** and **Entertainment** label. **Joel Dorn** produced, while **Sear Sound** engineer **Todd Parker** engineered on **Stadio** 53's vintage **Neve** console. A featured artist was pianist **Jackie Terrason**.

NASHVILLE
GUITARIST Vassar Clements recently tracked in **Seventeen Grand Recording's** New room, sessions accompanied by such artists as **Bela Fleck** and **Sam Bush** and members of the **Nitty Gritty Dirt Band**. **Hugh Moore** produced, while **Seventeen Grand** co-owner **John DeBorja** and **Chris Scheraga** engineered.

Nicley also worked on a 5.1 mix with engineers **Brad Jones** and **Rob Eaton** for artist **Jill Sobule**. **Dolly Parton** and her longtime engineer, **Gary Patterson**, worked on a song titled "When Love Is New" for the upcoming movie "Songcatcher." **Steve Buckingham** produced, **Star Nashville** engineer **David Thoeener** mixed an album in the new room for **Korean** pop artist **LeNa Kang**. The producer was **Ji Hoon Kang**.

At Creative Recording, Q Records contemporary **Christian** trio **Reigning Mercy** worked on their debut. (Continued on next page)



Baris' Blues. Kenny Wayne Shepherd recorded a song for the animated film "Battle Beyond the Stars." The **James Taylor** recording Oct. 24 on Pro Tools and DVD from Warner Home Video. Pictured at **Cutting Room Studios** in Los Angeles, from left, are **Phil Baris**, director of A&R for **Kid Rhino**; **Carter Amerson**, creative executive at **Warner Bros. Pictures**; **Vinson Charles**, marketing supervisor at **Warner Home Video**; **Kristopher Carter**, soundtrack composer and producer; and **Shepherd**.

AUDIO TRACK

(Continued from preceding page)

album with producer **Mick Lloyd**. Lloyd and **Joe Punderburg** engineered, assisted by **Paul Skafie**.

LOS ANGELES

AT ENCORE STUDIOS in Burbank, James "Jumbo" Bartos mixed the live "Battoo The Earth" album for 1500 Records, featuring **Nashville Pussy**, **Slayer**, **Slipknot**, **Madvayne**, **Dig**, **Sevendust**, and others. **Patrick Richardson** handled Pro Tools.

In Studio A, **Neal Avron** and ar-

tist/producer **Art Alexakis** worked on the next Capitol release for **Everclear**. **Lars Fox** handled Pro Tools engineering.

At Oasis Mastering, engineer **Eddy Schreyer** recently mastered several projects, including the **OFFspring's** "Conspiracy Of One," which was produced by **Brendan O'Brien** for Sony/Columbia. Schreyer also mastered selected tracks from the album by 6.1. **Christina Aguilera's** Christmas album, "My Kind Of Christmas."

produced by RCA VP of A&R **Ron Fair**, was also mastered by Schreyer, as was the "Blair Witch II: Book Of Shadows" soundtrack for Priority Records; an Immortal/Virgin compilation album titled "Straight Up," a tribute to **Iggy Straght of Snat**, which includes performances by **Fred Durst** of **Limp Bizkit**, **Jonathan Davis** of **Korn**, **Serg Tankian** of **System Of A Down**, and **Lajon Witherspoon** of **Sevendust**; and an album for **Bad Boy Entertainment** named **art Dream**.

Also at Oasis, engineer **Gene Grimaldi** recently worked with MCA VP of A&R **Jeff Redd** on **K-Ci & Jo Jo's** new album, "Crazy," and also mastered the "Secluded" soundtrack for **Restless Records**, "Beatn' The Heat" by **Dan Hicks & His Hot Licks** for **Surfdog/Hollywood Records**, and the new **Charlie Wilson** album for **Major Hit Records**.

Restless Records artist **Warren G** recently returned to **Track Record Studios** in North Hollywood to produce tracks for **G-Funk/Restless** act **the 5 Footaz**. **Charles Nasser** engineered. A **Atlantic** artist **Ray Jay** was also at **Track Record** to work on his upcoming release with producer **Devante** and engineers **Dave Young** and **Steve La**. **Bobby Kimball**, the original voice of **Asia**, also returned to **Track Record's** **Nerve** room to track and mix a number of songs for his upcoming solo album,

with engineer **Paul Eriksson** and producer **John Zaika**.

OTHER LOCATIONS

PHILADELPHIA'S **Isidre Studios** hosted **Adelle Ellison**, **Nathaniel "Crocker" Wilkie**, and **Robert Johnson** this month. They spent a few weeks doing pre-production for performances to support **Patti LaBelle's** MCA release "When A Woman Loves" and also recorded overdubs on a track by **Prince & The New Power Generation**. Caesar's album of duets for **Myrrh Records**. They also sampled studio manager/singer **Nancy Falkow's** voice for LaBelle's live performances of her single "Call Me Glee."

At **Studio D**, in **Sausalito, Calif.**, **John Entwistle** recorded the solo album by **Mario Cioppolina** (**Huey Lewis & The News**). **Joel Jaffe** engineered. Also at **Studio D**, **Josh Onglin** worked on a new album for **Artemis Records**. **Jerry Harrison** produced, and **Karl Dertler** engineered.

In nearby **San Rafael, Calif.**, **Dixie** and **Sammy Hagar** mixed Hagar's upcoming **Back Wab/Beyond Music** release "Ten/13," at **Laughing Tiger Studios**.

In other news from **Laughing Tiger**, producer/songwriter **Preston Glass** and producer/engineer/songwriter **Laughing Tiger** owner **Art Rios** have formed a creative partnership to produce and write for upcoming artists. The team has been working with vocalists **Seashon** and **LaToya London**.

Audio editor and mastering engineer **Dawn M. Frank**, who has worked on recordings by such classical and jazz artists as **Kathleen Battle**, **Yo-Yo Ma**, **Isaac Stern**, and **Wynton Marsalis**, has joined **Airbow Mastering**, based in **Boulder, Colo.** and **Springfield, Va.** Her first project was the surround-sound Super Audio CD release "Dallas Christmas Gala," featuring the **Dallas Symphony Orchestra**.

Frank came to **Airbow** after six years at **Sony Music Studios** in **New York**, where she edited and mastered analog and digital recordings for **Sony's** classical department. Prior to **Sony**, she worked at **Telarc** as a digital audio editor. She has also remastered or edited projects for **Legacy**, **Epic**, and **TVT Records**. Frank will work at the company's **Boulder facilities**.

In **San Francisco**, **Music Annex** has announced the promotion of **Tim DuFour** to operations manager of its audio post-production studios. **DuFour** began his **Music Annex** career two years ago at the company's **Merle Park, Calif.**, facility while studying audio engineering at **San Francisco State University**. He progressed to traffic manager and then production coordinator before transferring to the **San Francisco** location.

Please send material for **Audio Track** to **Christopher Walsh**, pro audio editor, **Billboard**, 770 Broadway, New York, N.Y. 10005; fax: 646-684-1681; e-mail: cwalsh@billboard.com.



Younger Than That Now. Just a few days after completing his North American tour, Neil Young was at **Bernie Grundman Mastering**, preparing a Dec. 4 release on **Reprise Records**. Pictured, from left, are **Christina Aguilera's** Christmas album, "My Kind Of Christmas," and **Young**. (Photo: David Goggin)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 28, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SALES
TITLE Artist Producer (Label)	COME ON OVER BABY (ALL I WANT IS YOU) Christina Aguilera Clint Status R. Fari (RCA)	BAG LADY Erykah Badu E. Badu Toni Tarr Backbone (Motown)	THE LITTLE GIRL Jenifer Michael Montgomery J. Cannon J.M. Montgomery	MINDIRTY Green Day Green Day (Reprise)	MUSIC Maroon 5 (Warner/Warner Bros.)
RECORDING STUDIO(S) Eng- ineer(s)	ROYALTYLINE (N. Hollywood) Michael C. Ross	PALMYRA (Dallas) Chris Bell	THE SOUND SHOP (Dallas) Billy Sherrell	STUDIO 880 (Oakland) Ken Katsky	SARIN WEST (London) Mark "Spide" Stent
CONSOLE(S) /MIXER(S)	Neve 8078	Neve 8038	Tekent Vector	SSL 4059G plus	SSL 900G
RECORDERS(S)	Sony 3348	Studer A800 MKII	Sony 3348	Pro Tools	Pro Tools Sony 3348
MIX MEDIUM	GP-9	Quantegy 499	Quantegy 447	Pro Tools	BAEF 931
MIX DOWN STUDIO(S) Engineer(s)	PACIFICQUE (Burbank, CA) Dave Wiley	ELECTRIC LADY (New York) Tom Scors	EMERALD (Nashville) Jim Coffey Butch Carr	OCEANWAY (Los Angeles) Jack Joseph Puig	OLYMPIC (London) Mark "Spide" Stent
CONSOLE(S) /MIXER(S)	SSL 900G	SSL 900G	Euphonia System 5	Focusrite	SSL 4000G
RECORDERS(S)	Studer A820	Studer 800 MKII	Euphonia R1	ATR102	Sony 4280 G Plus
MASTER MEDIUM	Quantegy 499	BAEF 900	Hard Drive	BAEF 911	Quantegy GP-9
MASTERING Engineer	OASIS Eddy Schreyer	STERLING SOUND Chris Gehringer	GEORGETOWN MASTERS Denny Parrell	STERLING SOUND Ted Jensen	METROPOLIS Tim Young
CD/CASSETTE MANUFACTURER	BMG	UNI	WEA	WEA	WEA

© 2000, Billboard/MTI Communications, Inc. Hot 100, R&B & Country appear in this feature each week. Mastering Room, Modern Rock, Rap, Adult Contemporary, Club Hits, and Dance Sales rotate weekly. Please submit material for Production Credits to **Mark Winters**, Telephone 646-634-6334, Fax 646-654-4871, mwinters@billboard.com

For sound quality...

There's No Competition

(except your voice)

When it comes to burning your custom CDs at home, **Mitsu Digital Audio CD for Consumers** gives you the most accurate recordings your money can buy. After all... the difference is innovation.

MITSUI

audio and more...

PG&F Watchtower Consumer Products, New York 10077
800-853-0777 • Fax 916-853-8623
www.mitsu-usa.com

Sebastian Moves Beyond Ranchera

IN A SINGLE YEAR, veteran singer-songwriter Joan Sebastian traded ranchera for ballads and jarapeño (a rodeo-like equestrian show and a Sebastian trademark) for a traditional concert stage. The move, says Sebastian—who recently was given the Lifetime Achievement Award at the Ritmo Latino Awards—was for personal and musical reasons.

"Last year I felt I was falling into a rut as far as folk music is concerned," says Sebastian, who is also known as a balladeer. But after he spent decades concentrating on ranchera, he adds, "new generations outside of Mexico didn't know my music. And frankly, I thought, 'I've been singing all my life, how can they not remember me anymore?'"

In a reaction move, Sebastian went into the studio and recorded "Secreto De Amor" (Munich), a collection of 10 original tracks that has remained 26 weeks on The Billboard Latin 50. More than 500,000 copies have sold worldwide, according to Sebastian's label, which is looking to reach 1 million copies by April. The set is No. 29 this issue.

Album highlights are the lovely title track, the poignant "Julian"



by Leila Cobo

(dedicated to his 5-year-old son), and the upbeat "El Toro," whose tale of a fight with an angry bull is a metaphor for Sebastian's current fight with cancer. Health, in fact, is

'Last year I felt I was falling into a rut as far as folk music is concerned'

—JOAN SEBASTIAN—

what's forced Sebastian to abandon—for now—his trademark horseback riding. It also prompted some to speculate that his Lifetime Achievement Award was given out of pity.

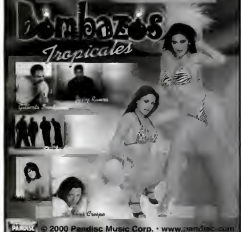
"Someone asked me that, and all I have say is, 'Just look at the Billboard lists,'" he says flatly. "I

accepted the award because—and I'll leave modesty aside for a second—I've worked hard for three decades and I deserve it."

Sebastian is currently in the studio wrapping up his next album, which has two years to go toward pop ballads. Tentatively titled "Besos Peregrinos," it may feature a duet with Amira Husela, one of Sebastian's backup singers.

THE MAN CAN PLAY: Pianist Raul Di Blasio has joined the ranks of those few who actually sound better live than on disc. The Argentine pop pianist played a sold-out show at Miami Beach's Jackie Gleason Theater Oct. 21 where, unfettered by the constraints of the recording studio, he displayed his usual panache bolstered by impressive technical prowess. Playing a broad range of repertoire, Di Blasio was best when he told his band to leave the stage and, accompanied only by a percussionist and occasional keyboard, performed a medley of traditional Latin repertoire.

(Continued on next page)



© 2000 Parlophone Music Corp. www.parlophonerecords.com

REYES RECORDS INC.
 CDs • CASSETTES • DVDs & MUSICAL VIDEOS
 540 NW 22 Avenue Miami, Florida 33125 Tel: (305) 541-8888 Fax: (305) 644-2765
 WEB: reyesrecords.com • reyesrecords@reyesrecords.com
 TODD EN MUSICA • EVERYTHING YOU NEED IN MUSIC
 MAJOR CREDIT CARDS ACCEPTED

Hot Latin Tracks™

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	2	4	RICKY MARTIN RCA	No. 1 THE RANCH
2	6	5	SON BY FOUR SON BY FOUR	A FUSO DOLCE
3	6	11	LUIS MIGUEL Jive	LA BIKINA
4	2	1	CHRISTINA AGUILERA A&M	VEN COMIGO (SOLOMENTE TU)
5	1	11	RICKY MARTIN RCA	A FUSO DOLCE
6	13	12	CHRISTIAN CASTRO MCA	GREATEST GAINER VEN COMIGO (SOLOMENTE TU)
7	1	2	OSCAR DE LA HOYA MCA	VEN A MI
8	6	26	CHAYANNE Jive	NO TE AMO
9	7	8	MELINA LUNA Jive	CUANDO UNA MUJER
10	8	9	JOAN SEBASTIAN Jive	SECRETO DE AMOR
11	11	7	ANTHONY MALDONADO Jive	TE QUIERO
12	15	6	ALEJANDRO SANE Jive	CUANDO UNA MUJER
13	19	5	VICENTE FERNANDEZ Jive	BORRACHO TE QUIERO
14	20	6	LOS TIGRES DEL NORTE Jive	DE PASANDO A PASANDO
15	17	4	EL COYOTE Y SU BANDA TIERRA SANTA Jive	TE SONRE
16	17	14	CONJUNTO PERHERRA Jive	EN CADA COTO DE MI SANGRE
17	NEW	1	ROCIO CARRANZA Jive	TE QUIERO
18	30	7	ROQUE MARTINEZ Jive	TE QUIERO
19	14	8	SANDY EL RECOLO Jive	YO SE QUE TE ACORDAS
20	31	21	LAURA PAUSINI Jive	TE QUIERO
21	22	7	LUIS FONSI Jive	IMAGINAME SIN TI
22	33	28	DOMINIC Jive	TE QUIERO
23	37	2	MOO Jive	TE QUIERO
24	15	13	GLORIA ESTEFAN Jive	COMO ME DUELE PERDERTE
25	38	30	PIERO FERNANDEZ Jive	TE QUIERO
26	24	31	LUPULU RIVERA Jive	TE QUIERO
27	40	28	LUPULU RIVERA Jive	TE QUIERO
28	30	22	LOS TEMERARIOS Jive	TE QUIERO
29	33	23	LIMITÉ Jive	TE QUIERO
30	27	18	PILO RIVERA Y SU BANDA NOROCCIDENTAL Jive	TE QUIERO
31	32	38	PILO RIVERA Y SU BANDA NOROCCIDENTAL Jive	TE QUIERO
32	NEW	1	PEPE ALVARO Jive	TE QUIERO
33	NEW	1	LUIS FONSI Jive	TE QUIERO
34	25	28	EL PODER DEL NORTE Jive	TE QUIERO
35	NEW	1	LA SINC Jive	TE QUIERO
36	29	24	VICTOR MANUEL Jive	TE QUIERO
37	29	25	LA SINC Jive	TE QUIERO
38	22	27	LA SINC Jive	TE QUIERO

POP STATIONS	TRIMPHAL/PAISALA	REGIONAL/MEHICAN
1 RICKY MARTIN	1 RICKY MARTIN	1 EL COYOTE Y SU BANDA TIERRA SANTA
2 RICKY MARTIN	2 CHRISTINA AGUILERA	2 VICENTE FERNANDEZ
3 CHAYANNE	3 ANTHONY MALDONADO	3 LOS TIGRES DEL NORTE
4 CHRISTIAN CASTRO	4 DOMINIC	4 CONJUNTO PERHERRA
5 LUIS MIGUEL	5 MELINA LUNA	5 SANDY EL RECOLO
6 SON BY FOUR	6 LUIS MIGUEL	6 ROQUE MARTINEZ
7 CHRISTINA AGUILERA	7 OSCAR DE LA HOYA	7 LUPULU RIVERA
8 OSCAR DE LA HOYA	8 OSCAR DE LA HOYA	8 LUIS FONSI
9 OSCAR DE LA HOYA	9 OSCAR DE LA HOYA	9 LOS TEMERARIOS
10 ALEJANDRO SANE	10 VICTOR MANUEL	10 DOMINIC
11 ROCIO CARRANZA	11 ROQUE MARTINEZ	11 EL COYOTE Y SU BANDA TIERRA SANTA
12 LUPULU RIVERA	12 LUIS FONSI	12 SANDY EL RECOLO
13 VICENTE FERNANDEZ	13 LUIS FONSI	13 LUIS FONSI
14 LUIS FONSI	14 LUIS FONSI	14 LUIS FONSI
15 LUIS FONSI	15 LUIS FONSI	15 LUIS FONSI
16 LUIS FONSI	16 LUIS FONSI	16 LUIS FONSI
17 LUIS FONSI	17 LUIS FONSI	17 LUIS FONSI
18 LUIS FONSI	18 LUIS FONSI	18 LUIS FONSI
19 LUIS FONSI	19 LUIS FONSI	19 LUIS FONSI
20 LUIS FONSI	20 LUIS FONSI	20 LUIS FONSI

Artists & Music

NOTAS

(Continued from preceding page)

Although Di Binsio's playing tends to be arpeggio-heavy, he doesn't use that as a crutch; he has dynamic nuances, chops, and a flair for invention. Next time, it'd be nice to see him with a full string orchestra (instead of synth string parts) and a bigger grand piano.

CHARTS AND RETAIL NOTES:

SALES OF CHRISTINA AGUILERA'S Spanish-language album, "Mi Reflejo," continue to soar, with approximately 700,000 units sold to date in the U.S. and Latin America, according to **Rodolfo López Negrete**, BMG's VP for the Latin region.

"The Christmas campaign is going to be launched in the latter part of next month, along with the Christmas album," adds Negrete. "So there will be an additional boost for the Christmas season." Aguilera's holiday offering will include at least one Spanish track.

On Hot Latin Tracks, Oscar De La Hoya's version of "Run To Me" ("Ven A Mí") dropped from No. 1 to No. 7 this issue. An appearance on "The Tonight Show With Jay Leno" Wednesday (1) may boost its status. Meanwhile, *Son By Four* regains its bullet status for "A Puro Dolor," even though it has been on the chart more than 20 weeks, thanks to a significant audience gain that brought it back up to No. 2 from No. 6.

The DVD version of Luis Miguél's concert video "Vivo" is, according to Warner Vision in London, the second Spanish-language DVD video made for Latin America (the first was Maná's "MTV Unplugged") and the first Spanish-language video to be released outside of Spain and Latin America.



"Vivo" will be released Monday (30) simultaneously in Europe, the U.S., and South America on video and DVD.

LOS ANGELES-based **Maria Fatal**, one of the most popular rock en español bands in the U.S., has formed MoFo Records, its own record company, and will finally release its third album on Nov. 23. The recording was shelved when the band parted company with the now-defunct Axlian Records, and after unsuccessful shopping, the group decided to remain independent. The album was produced and remastered by guitarist **Ernesto Ramirez**, who also produced debut albums from **Hijos Del Sol** (whose second outing will be released by Fonovisa) and **Pastilla** (the first U.S.-based rock en español band to sign with a major).

GARCIA WOOS IN HOLLYWOOD: Also on the rock en español front, Argentine singer/songwriter Erica García, who is recording her

third album (and first for Surco) under the production of Gustavo Santaolalla, played a stirring, unannounced gig Oct. 21 at the Cat Club in West Hollywood. She was backed by drummer Victor Indrizzo and bassist Justin Meidal-Johnsen (regulars from Beck's band).

In the predominantly English-speaking audience at the Cal was producer **Daniel Lanois**—who preceded García with a rare performance on electric guitar, with Indrizzo on drums—and Beck himself.

García's first visit to the U.S. was in April, at which time she played only with her guitar and sometimes a keyboard player. **Tommy Jordan** (singer for **Gangsta Tah**) happened to be at one of those first shows and invited her to sing on Tah's next album. "She's in the same league as **PJ Harvey** and **Patti Smith**," says Jordan.

WING DING FOR A GOOD CAUSE: Epic 550/Crescent Moon Records has released a compilation album featuring past and present acts who've performed at WHYI (Y-100) Miami's annual Wing Ding in South Florida. The bash and proceeds from the disc—which includes Mandy Moore, Baha Men, Gloria Estefan, and Blessed Union Of Souls—will go to Here's Help, the organization founded by Y-100 morning personality **Footy** to fight drug abuse.

This edition of the Wing Ding also featured a contest sponsored by Crescent Moon where participants could submit demos, with the winner getting a recording deal with the label, according to Estefan Enterprises spokesman **Jorge Plasencia**.

ASPIRY GOLD RECORD: Three weeks after hitting stores, "Marca Chanco," a new album by Chilean rock group Chanco En Piedra, reached gold status in that country (15,000 units sold), becoming the fastest-selling of the four albums released by the band.

The gold record was given to Chamecho En Piedra by Sony Chile GM Eduardo Weise, in front of a crowd of 10,000 during the live debut of "Marca Chamecho" at Estadio Nacional's velodrome in Santiago, Chile. There, on Oct. 22, the four-piece group played a concert enhanced by sections of winds and percussion, with a multimedia theatrical show that included references to local and pop culture.

Formed in 1994, Chanco En Piedra plays a **Red Hot Chili Peppers**-influenced mix of funk, reggae, disco, and punk rock. In Chili Peppers fashion, the group is named after a spicy, typically Chilean sauce made of tomatoes, chile, garlic, onions, and basil.

Enrique Lopetegui in Los Angeles and Sergio Fortuño in Chile contributed to this report. Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com.

THE Billboard Latin 50™

[illegible]

● **Alloys with the greatest sales gains this year:** ● **Plumbing industry also:** ● **Antaria (TMA) certification for the net shipment of 100 000 alloy units (Gall):** ● **BMA certification for the net shipment of 1 million units (Preston):** ● **BMA certification for the net shipment of 10 million units (Guinness):** ● **Humanities Institute in Germany certifies stainless steel in many products (also BMA, Lloyds, and ISO):** ● **Certification for the net shipment of 100 000 units (Gall):** ● **Certification of 100 000 units (Preston):** ● **Certification of 400 000 units (Watts, Pryor):** For those pipes, and double alloys with a working time of 100 minutes, the BMA members (producers) by the system of alloy analysis apply: **Guinness, Sarsel**

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Industry Awaits Digital Guidelines

Election Sidelines Online Copyright Legislation in Canada

BY LARRY LABLANC

TORONTO—Canadian Prime Minister Jean Chrétien's call Oct. 22 for a federal election next month has sidelined his government's long-anticipated new digital guidelines.

A "white paper" proposal had been scheduled to be released in October detailing the government's digital agenda. It was to deal with a variety of matters, including commerce issues, Internet service provider (ISP) liability, technological protection, copyright management, and information protection.

The paper would have been followed by a period of consultation with stakeholders, resulting in a memorandum of recommendations to the cabinet. However, the impending election has now stunted this process.

"We're spending billions on E-commerce strategies, and the government hasn't updated the Copyright Act to protect us," says Brian Robertson, president of the Canadian Recording Industry Association (CRIA). "Bureaucrats have been dragging their noses on this matter. In the meantime, the harm done is wide open."

"The Canadian government certainly hasn't been on top of copyright issues," agrees Michael McCarthy, president of EMI Music Publishing Canada. "Still, it's hard to fault them for falling behind when our own industry doesn't know how to deal with Napster and other services."

Toronto-based consumer technology writer Frank Leske, author of "Music Online," calls digital strategies in Canada to date "all stopgaps." He says, "It's been, 'Let's deal with the immediate problem, but let's not raise any of the fundamental issues.' However, the big [Internet] issues will be decided first in the U.S."

The Canadian government's delay in enacting the two World Intellectual Property Organization (WIPO) treaties has left the domestic record industry weakened on the digital frontier and without a broad right of reproduction while it tries to come to grips with such legal issues as Internet online retailing, legal and illegal downloading of music, technological protections, and rights management information.

In December 1997, Minister of Canadian Heritage Sheila Copps and Minister of Industry John Man-

ley announced that the Canadian government was committed to signing and ratifying the two WIPO treaties, which would bring Canada in line with other WIPO trading partners. While the treaties were signed in 1997, they have yet to be ratified.

Two months ago, 26 Canadian cultural organizations formed the Copyright Coalition in order to increase pressure on the Canadian government on this issue. Among the music industry interests, other than the CRIA, represented in the coalition are the Canadian Independent Record Producers Assn., the Canadian Musical Reproduction Rights Agency (CMRRA), the Canadian Country Music Assn., the Recording Artists Assn. of Canada, and SOCAN, the country's only performing rights organization.

The two treaties, the Performances and Phonogram Treaty and the Copyright Treaty, deal with copyright protection in the digital age and with intellectual property protection for performers and phonogram producers.

Despite Canada's Copyright Act not being updated, several Canadian industry sources contend that basic copyright principles are nevertheless in effect and that copyright owners can vigorously enforce their rights.

"The Copyright Act does cover digital downloads as a means of distribution," notes entertainment lawyer Susan Ahmud-John of Stobn Henderson in Toronto. "It would be hard to make the argument that [a download] is not a reproduction. So we have the tools to go after the Napsters and others who are offering music for free or those [sites] pirating music and offering it for free. It's a question of how many you go after and how expensive is it to go after all of them."

Leske, however, maintains that

such downloading isn't as clear-cut a violation in Canada as it is in the U.S. "One of the key differences [between the U.S. and Canada] is that home taping in Canada is, in fact, legal, whereas in the U.S. [labels] promise not to prosecute," he says.

"So far, there hasn't been much of a presence of downloadable music in Canada except for people using their own property," notes David Basch, president of the CMRRA. "If they have a license, they are infringers."

Robertson agrees, saying, "We're getting a better handle on controlling illegal downloading. But also, with all of the major companies now coming online [with downloads], that activity is going to be able to be diluted. People are going to want to be able to

(Continued on page 62)



Golden Years. The British Academy of Composers and Songwriters (BACS) 28th annual Gold Badge Awards, held Oct. 11 in London, honored a string of music business veterans for their services to the U.K. industry. This year's winners were vocalists Engelbert Humperdinck and Shakin' Stevens, producer Glyn Johns, BBC Radio veteran Doreen Davies, drummer Clem Cattini, singer/actress Barbara Windsor, songwriter Graham Gouldman, jazz bandleader Terry Lightfoot, broadcaster Alan Keir, publisher Terry Peters, and composers Max Harris and Denis King. Shown standing, from left, are BACS main board members Barry Mason, Brian Hodgson, and Brian Willey; shown seated are Windsor and Humperdinck.

Universal Launches Def Jam Japan Label

Imprint Will Release Both Domestic & International R&B/Hip-Hop Acts

BY STEVE MCCLURE

TOKYO—Is the world ready for a Japanese Eminem?

Finding that kind of home-grown talent is a top priority for Universal Music K.K.'s newly established Def Jam Japan label, the first rap/hip-hop specialty imprint launched by a major Japanese record company.

"Hardcore rap is becoming popular in Japan," notes Kazu Koike, GM of Universal Music K.K. division Universal International. "At last, rap and hip-hop have become a natural part of the Japanese music scene," he says, pointing to the recent success of such local acts as rap/rock band Dragon Ash, hardcore-oriented rapper Zeebra, and rap/pop band S.B.K. "So we thought we should start up Def Jam Japan."

The new label is the second Def

Jam imprint to be set up outside the U.S., following the launch of Def Jam Germany in June (Billboard, June 17).

Besides releasing material by American Def Jam artists, Def Jam Japan will seek out talent from Japan's burgeoning rap/hip-hop scene. And Koike says he's excited by the prospect of setting up joint projects by American and Japanese acts on the label. "We want to create a buzz," he insists.

After getting initial approval for the project from Universal Music K.K. president Kei Ishizuka, Universal Music Asia-Pacific chairman Norman Cheng, and Universal Music International chairman Jorgen Larsen, Koike approached Jim Caprio and Lyor Cohen, chairman and president, respectively, of 101and Def Jam Music Group, and they

also gave the idea the OK.

Def Jam Japan is set for a Nov. 1 launch, with Universal International promotion head Rya Hatano as label chief. Currently six staffers, including Hatano, are assigned to the label. The first domestic act signed to Def Jam Japan is Nitro Microphone Underground, a seven-member rap outfit from Tokyo whose debut album will be Def Jam Japan's first release, provisionally set to come out at the end of December. NMX lead vocalist Dabo is also recording a solo album, which includes duets with LL Cool J. That album is due to be released at the end of January.

Koike says the new label hopes to sign three or four other Japanese rap acts over the next few months. He says the immediate goal is to achieve album sales of between 50,000 and 60,000 units for Def Jam Japan's domestic releases.

Along with the rise in hardcore rap in Japan, Koike says melody-oriented rap is steadily becoming popular here, and a Japanese version of the Def Soul label is another possible future development.

Although Japanese rappers are generally not as outspoken and controversial in their state-side counterparts, Koike says, Def Jam Japan will pay close attention to its acts' lyrics, especially for words or expressions that could offend minority groups. One possibility, he says, is placing warning stickers on releases that contain potentially objectionable language.

(Continued on page 62)

Sanz May Win Big At 2 Spanish Awards Shows

BY HOWELL LLEWELLYN

MADRID—Alejandro Sanz looks set to dominate two Spanish music award ceremonies within a week, hot on the heels of the release of his million-selling album "El Alma Al Aire" (The Barely Soul).

Sanz has already won two of the 10 voted awards at the Nov. 6 Premios Ondas event in Barcelona and is nominated for two of the 16 awards to be presented at Madrid's Nov. 13 Premios Amigo ceremony, where he will also perform.

But Sanz will have stiff competition to win TV viewers' attention, as his fellow live performers at Premio Amigo—organized by labels' association and International Federation of the Phonographic Industry affiliate AFYVE—include U2, Backstreet Boys, Christina Aguilera, bagpipers Hevia, and Catalan rumba summer hit duo Estopa. Estopa is celebrating sales here of almost 500,000 units of its eponymous BMG Ariola album.

Aguilera, Estopa, and flamenco/pop singer José Fernández, another summer hit with 250,000 sales of his BMG Ariola album "Alma" (Soul), have each notched up three nominations at the fourth annual Premio Amigo.

The 16 awards cover three sectors—Spanish, Latino, and international—and double-nomination winners include La Oreja De Van Gogh, Enrique Iglesias, Gloria Estefan, Madonna, Santana, and

Lange Retains Top Spot For Zomba

Songwriter And His Publisher Among ASCAP/PRS Winners

BY DAVID STARK

LONDON—For the second year running, Zomba Music was named publisher of the year and its writer Robert John "Mutt" Lange was named writer of the year at the 20th annual ASCAP/PRS awarding rights society (PRS) Awards for 1999, held Oct. 18 at Grosvenor House Hotel.

Lange was the most-awarded writer (from a total of 21 songs given top performance awards) for his song "Come On Over" and six



others rewarded by his wife, Shania Twain. Lange was not present to receive his awards, which were picked up on his behalf by various members of the Zomba Music staff, although Twain appeared on video to praise his songwriting. Zomba Music managing director Steven Howard collected the publisher of the year award.

The ASCAP/PRS song of the year was Cher's "Believe," co-written by Paul Barry, Brian Higgins, and Steven Turch and published by Rive Devote Music. The Chemical Brothers' "Surrender," written by Tom Rowlands and Ed Simons, received the College Award. Moleko's "Sing It Back," penned by

band members Mark Brydon and Robin Murphy, received the Club Award.

Film awards were given to Phil Collins for "Tarzan," Trevor Jones for "Notting Hill," Craig Armstrong for "The Bone Collector," and Jocelyn Poole for "Eyes Wide Shut." Father and son team Keith and Matthew James Strachan received the newly created TV Theme Award for "Who Wants To Be A Millionaire," published by Universal Music.

Moody Blues singer-songwriter Justin Hayward received ASCAP's second-ever Golden Note Award previously given to Phil Collins) and gave an acoustic performance of his classic song "Nights In White Satin." A special appearance was also made by New York composer Cy Coleman, who performed songs from his hit musicals "Sweet Charity," "Barnum," and others, concluding with "If They Could See Me Now."

The evening's presentations were headlined by ASCAP president chairman Marilyn Bergman, CEO John LoFrumento, senior VP of International Roger Greenaway, and senior director of membership, U.K./Europe, Sean Devine.

In her introduction, Bergman said, "The future is filled with many uncertainties—new languages to learn, new ways of doing business, new highways on which our music will travel. The opportunities for music have never been greater, nor have the challenges. As a community, we must act in concert to educate on a worldwide basis, to support each other, and to deserve the necessary protection for our music."

A listing of awards winners follows.

Song of the year: "Believe," Paul Barry, Brian Higgins, Steven Turch (Rive Devote Music).

Writer of the year: Robert John "Mutt" Lange.

Publisher of the year: Zomba Music.

Pop Awards: "Angels," Guy Chambers, Robbie Williams (EMI Virgin Music/BMG Music).

"Ballams," Paul Barry, Mark Taylor (Rive Devote Music).

"Beautiful Stranger," William Orbit, Madonna's (Roulet Music).

"Believe," Paul Barry, Brian Higgins, Steven Turch (Rive Devote Music).

"Blue Monday," Bernard Sumner, Gillian Gilbert, Peter Hook, Stephen Morris (Warner Chappell Music).

"But It's Alright," Pierre Tubbs, Jerome Jackson (BMG Music).

"Come On Over," Robert John "Mutt" Lange, Shania Twain (Zomba Music).

(Continued on page 73)

newsline...

MIKE EDWARDS, London-based director of operations at the International Federation of the Phonographic Industry (IFPI), is leaving the organization to join Copyright Clearance Center as director of industry and government relations. The London-based copyright security firm has been working with the IFPI for five years, and Edwards will continue to work with his former employer in a consultancy role. Prior to joining the IFPI in 1992, Edwards was a partner in London-based international label Timbuktu Records and Music, which he formed in 1984 with Peter Bond, now regional president for Universal Music Group Asia Pacific. Edwards, who is based for CES Records International in New York and CES Records Australia.



TON FERGUSON

FOUR OF SWEDEN'S most reputable music companies—Lennart Persson, Mats Olsson, Jan Gradvall, and Anders Lööf—launched a Web site (lifestore) to cover their individually endorsed artists and music styles. Among the current featured artists are James Carter, Wozka, George Jones, KRS-One, Radiohead, the Art Ensemble of Chicago, and the Blind Boys of Mississippi. There is also a subjective survey of the 3,044 greatest recordings of all time. The site, which launched Oct. 20, is being viewed by the local music industry as helping to focus commercialized music journalism in the country and is funded by Swedish media conglomerate Bonnier. **KAI R. LOFFTUS**

ROCK RECORDS THAILAND GM Teddy Sombatiwat has been named acting GM of Manila-based Rock Records Philippines (RRP), following the departure of Berna Belformo from the GM post at the end of August. RRP advertising and promotion manager Anna Tumbala's posting has not been disclosed. Whether Sombatiwat, who is currently dividing his time between Thailand and the Philippines, will become RRP GM on a permanent basis, Sombatiwat reports to Sam Daan, president of Taipei, Taiwan-based Rock Records. RRP was established in August 1997 and is a wholly owned subsidiary of the parent company. **DAVID GONZALES**

BRYAN ADAMS, Westlife, Siel, Bryan Turf, and Femi Kuti are confirmed to perform at the annual Nobel Peace Prize concert, Dec. 11 in Oslo. The concert, to be hosted by actress Meryl Streep, will pay homage to South Korean president Kim Dae-jung's contributions to peacekeeping efforts in Korea, East Timor, and Myanmar. The Nobel Peace Prize Foundation-organized event will be recorded for national broadcast and syndicated to as-yet-undetermined networks. Additional acts will be named as the event approaches. **KAI R. LOFFTUS**

UNIVERSAL MUSIC INTERNATIONAL'S (UMI) VP of marketing for Mercury/Island/Del Jan Katz Farmer has been promoted to VP of marketing for international repertoire, effective immediately. In her new role, she continues to report to senior VP of marketing and A&R Max Hole. Farmer will be responsible for all non-U.S. and non-U.K. repertoire and the Established Artist Record Activity (EARA) projects initiated by UMI in London. She retains responsibility for RCA Nashville and Mercury Nashville. Farmer joined Universal as international marketing director in 1996 from BMG, where she had been senior international marketing manager for U.K. artists on the RCA and Deconstruction labels. **TON FERGUSON**

CHRISTIAN WOLFF, co-managing director at BMG unit BMG Berlin Musik with Andre Schiele, is assuming new duties within BMG Entertainment. Effective January 2001, Wolff will be in charge of all of BMG Germany/Switzerland/Austria/Eastern Europe (GSA/E/E) Internet activities. As head of the Internet division, he will be responsible for digital music distribution, Internet promotion/marketing, and the Internet label New Takers. Wolff will be based in Munich and Berlin and will report to Thomas M. Stein, president of BMG GSA/E/E. **WOLFGANG REBER**

FORMER EMI LICENSEE Gramophone Co. of India Ltd. (GCIL) launched Oct. 20 what is billed as India's first custom CD Web site. HamaraCD.com ("hamara" means "ours" in Hindi) enables users to select songs from GCIL's repertoire of some 150,000 Indian music titles to compile their own albums for \$74 (plus \$81 per CD). This will make an Indian music lover feel, "It's my music, my choice, my color, my configuration," says GCIL chairman Sanjay Goenka, noting that users of the service will be able to design their own CD covers. The CDs will initially be available only within India, but deliveries to the U.S. are set to begin in December, followed by other territories by mid-2001. The CDs will be manufactured at a GCIL production facility in the southern Indian city of Chennai. **TON FERGUSON**

EMI INTERNATIONAL has appointed Kevin Brown international director of U.K. repertoire. Reporting to Mike Allen, VP of international marketing, London-based Brown will be responsible for overseeing the coordination of international activities including U.K. artists, U.S. artists, and Kenyan artists by marketing and commercial director at Source U.K. **GORDON MASSON**

EMI Asia To Offer Downloads For Sale Through Soundbuzz

BY WINNIE CHUNG

HONG KONG—EMI Asia has forged a strategic partnership with Asian digital music distributor Soundbuzz to provide commercial downloads throughout the Asia-Pacific region. It's a partnership that the companies claim is the first such between a major label and a digital music retailer in the territory.

The deal will enable consumers to sample and buy music and videos from EMI's international repertoire at soundbuzz.com. "We will decide which catalogs will be made available later, but it should be consistent with the agreement we already have in place in the U.S., and more suited to Asian consumer tastes," says EMI Music Asia president/CEO Matthew Allison.

EMI expects to begin offering singles and album downloads in the Asia-Pacific by year's end, although no prices have yet been set. The files will be secured using Microsoft's digital rights management services.

This is a landmark moment for the Asian music industry," claims Soundbuzz co-founder/CEO Sudhansu Sarnowala, "as Soundbuzz becomes the only digital music retailer in Asia to partner with a global record label for the sale of secured downloadable content for digital distribution throughout the Asia-Pacific region. EMI has seized upon new media and become one of the leading companies in the area. The reason we have partnered with them is because they have shown them-

selves to be very creative and forward-thinking here."

Allison says the deal with Soundbuzz is the first in a series of initiatives planned by EMI Asia. "We plan to invest a great deal of resources and time into developing our business," Allison says, adding that EMI will work with Soundbuzz in selecting EMI repertoire for the download service.

Not all of EMI's repertoire will be available for downloads initially. He adds that pricing will be "consistent with what's retailing in the market."

Sarnowala says Soundbuzz will help EMI gain "a fix on the market." "We will take the feedback from our Internet audience and use it as a mirror of the same trend in the [non-digital] market," he says. "If there are differences, then we can share this with EMI. We plan to do this market by market."

In July, EMI launched a commercial digital music download trial with major music retailers in North America, and more recently, in Europe; the group signed a nonexclusive agreement to provide commercial music downloads using U.K.-based Tornadogroup Digital Music Distribution System via European retail Web sites.

Allison will not say if the number of EMI tracks on offer via the Soundbuzz deal will be similar to a recent North America trial download agreement between EMI and major music retailers, which included digital downloads; that pact includes 40 albums and 100 singles.



Pictured, from left, are EMI Music Asia president/CEO Matthew Allison, artist Shania Twain, and Soundbuzz co-founder/CEO Sudhansu Sarnowala.

WORLD

JAPAN		GERMANY		U.K.		FRANCE	
Singles		Singles		Singles		Singles	
1	NEW	1	NEW	1	NEW	1	NEW
2	NEW	2	NEW	2	NEW	2	NEW
3	NEW	3	NEW	3	NEW	3	NEW
4	NEW	4	NEW	4	NEW	4	NEW
5	NEW	5	NEW	5	NEW	5	NEW
6	NEW	6	NEW	6	NEW	6	NEW
7	NEW	7	NEW	7	NEW	7	NEW
8	NEW	8	NEW	8	NEW	8	NEW
9	NEW	9	NEW	9	NEW	9	NEW
10	NEW	10	NEW	10	NEW	10	NEW
11	NEW	11	NEW	11	NEW	11	NEW
12	NEW	12	NEW	12	NEW	12	NEW
13	NEW	13	NEW	13	NEW	13	NEW
14	NEW	14	NEW	14	NEW	14	NEW
15	NEW	15	NEW	15	NEW	15	NEW
16	NEW	16	NEW	16	NEW	16	NEW
17	NEW	17	NEW	17	NEW	17	NEW
18	NEW	18	NEW	18	NEW	18	NEW
19	NEW	19	NEW	19	NEW	19	NEW
20	NEW	20	NEW	20	NEW	20	NEW
21	NEW	21	NEW	21	NEW	21	NEW
22	NEW	22	NEW	22	NEW	22	NEW
23	NEW	23	NEW	23	NEW	23	NEW
24	NEW	24	NEW	24	NEW	24	NEW
25	NEW	25	NEW	25	NEW	25	NEW
26	NEW	26	NEW	26	NEW	26	NEW
27	NEW	27	NEW	27	NEW	27	NEW
28	NEW	28	NEW	28	NEW	28	NEW
29	NEW	29	NEW	29	NEW	29	NEW
30	NEW	30	NEW	30	NEW	30	NEW
31	NEW	31	NEW	31	NEW	31	NEW
32	NEW	32	NEW	32	NEW	32	NEW
33	NEW	33	NEW	33	NEW	33	NEW
34	NEW	34	NEW	34	NEW	34	NEW
35	NEW	35	NEW	35	NEW	35	NEW
36	NEW	36	NEW	36	NEW	36	NEW
37	NEW	37	NEW	37	NEW	37	NEW
38	NEW	38	NEW	38	NEW	38	NEW
39	NEW	39	NEW	39	NEW	39	NEW
40	NEW	40	NEW	40	NEW	40	NEW
41	NEW	41	NEW	41	NEW	41	NEW
42	NEW	42	NEW	42	NEW	42	NEW
43	NEW	43	NEW	43	NEW	43	NEW
44	NEW	44	NEW	44	NEW	44	NEW
45	NEW	45	NEW	45	NEW	45	NEW
46	NEW	46	NEW	46	NEW	46	NEW
47	NEW	47	NEW	47	NEW	47	NEW
48	NEW	48	NEW	48	NEW	48	NEW
49	NEW	49	NEW	49	NEW	49	NEW
50	NEW	50	NEW	50	NEW	50	NEW
51	NEW	51	NEW	51	NEW	51	NEW
52	NEW	52	NEW	52	NEW	52	NEW
53	NEW	53	NEW	53	NEW	53	NEW
54	NEW	54	NEW	54	NEW	54	NEW
55	NEW	55	NEW	55	NEW	55	NEW
56	NEW	56	NEW	56	NEW	56	NEW
57	NEW	57	NEW	57	NEW	57	NEW
58	NEW	58	NEW	58	NEW	58	NEW
59	NEW	59	NEW	59	NEW	59	NEW
60	NEW	60	NEW	60	NEW	60	NEW
61	NEW	61	NEW	61	NEW	61	NEW
62	NEW	62	NEW	62	NEW	62	NEW
63	NEW	63	NEW	63	NEW	63	NEW
64	NEW	64	NEW	64	NEW	64	NEW
65	NEW	65	NEW	65	NEW	65	NEW
66	NEW	66	NEW	66	NEW	66	NEW
67	NEW	67	NEW	67	NEW	67	NEW
68	NEW	68	NEW	68	NEW	68	NEW
69	NEW	69	NEW	69	NEW	69	NEW
70	NEW	70	NEW	70	NEW	70	NEW
71	NEW	71	NEW	71	NEW	71	NEW
72	NEW	72	NEW	72	NEW	72	NEW
73	NEW	73	NEW	73	NEW	73	NEW
74	NEW	74	NEW	74	NEW	74	NEW
75	NEW	75	NEW	75	NEW	75	NEW
76	NEW	76	NEW	76	NEW	76	NEW
77	NEW	77	NEW	77	NEW	77	NEW
78	NEW	78	NEW	78	NEW	78	NEW
79	NEW	79	NEW	79	NEW	79	NEW
80	NEW	80	NEW	80	NEW	80	NEW
81	NEW	81	NEW	81	NEW	81	NEW
82	NEW	82	NEW	82	NEW	82	NEW
83	NEW	83	NEW	83	NEW	83	NEW
84	NEW	84	NEW	84	NEW	84	NEW
85	NEW	85	NEW	85	NEW	85	NEW
86	NEW	86	NEW	86	NEW	86	NEW
87	NEW	87	NEW	87	NEW	87	NEW
88	NEW	88	NEW	88	NEW	88	NEW
89	NEW	89	NEW	89	NEW	89	NEW
90	NEW	90	NEW	90	NEW	90	NEW
91	NEW	91	NEW	91	NEW	91	NEW
92	NEW	92	NEW	92	NEW	92	NEW
93	NEW	93	NEW	93	NEW	93	NEW
94	NEW	94	NEW	94	NEW	94	NEW
95	NEW	95	NEW	95	NEW	95	NEW
96	NEW	96	NEW	96	NEW	96	NEW
97	NEW	97	NEW	97	NEW	97	NEW
98	NEW	98	NEW	98	NEW	98	NEW
99	NEW	99	NEW	99	NEW	99	NEW
100	NEW	100	NEW	100	NEW	100	NEW

WORLD OF THE WEEK

CONTINUED

EUROCHART

THIS WEEK	LAST WEEK	100000	MUSIC & MEDIA
1	NEW	1	SINGLES
1	NEW	1	BRITNEY SPEARS "I AM A SINNER" (JIVE)
2	1	2	LARRY CLAY "WE TONIGHT" (MCA)
3	3	3	COULD I HAVE THIS THIS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS (AR)
4	4	4	ROSE MCGOWAN "MAD ABOUT THE BOY" (JIVE)
5	5	5	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

1	1	1	ALBUMS
1	1	1	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
2	2	2	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
3	3	3	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
4	4	4	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
5	5	5	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

MALAYSIA

THIS WEEK	LAST WEEK	100000	MUSIC & MEDIA
1	1	1	SINGLES
1	1	1	BRITNEY SPEARS "I AM A SINNER" (JIVE)
2	2	2	LARRY CLAY "WE TONIGHT" (MCA)
3	3	3	COULD I HAVE THIS THIS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS (AR)
4	4	4	ROSE MCGOWAN "MAD ABOUT THE BOY" (JIVE)
5	5	5	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

IRELAND

THIS WEEK	LAST WEEK	100000	MUSIC & MEDIA
1	1	1	SINGLES
1	1	1	BRITNEY SPEARS "I AM A SINNER" (JIVE)
2	2	2	LARRY CLAY "WE TONIGHT" (MCA)
3	3	3	COULD I HAVE THIS THIS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS (AR)
4	4	4	ROSE MCGOWAN "MAD ABOUT THE BOY" (JIVE)
5	5	5	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

1	1	1	ALBUMS
1	1	1	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
2	2	2	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
3	3	3	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
4	4	4	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
5	5	5	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

AUSTRIA

THIS WEEK	LAST WEEK	100000	MUSIC & MEDIA
1	1	1	SINGLES
1	1	1	BRITNEY SPEARS "I AM A SINNER" (JIVE)
2	2	2	LARRY CLAY "WE TONIGHT" (MCA)
3	3	3	COULD I HAVE THIS THIS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS (AR)
4	4	4	ROSE MCGOWAN "MAD ABOUT THE BOY" (JIVE)
5	5	5	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

1	1	1	ALBUMS
1	1	1	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
2	2	2	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
3	3	3	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
4	4	4	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
5	5	5	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

SPAIN

THIS WEEK	LAST WEEK	100000	MUSIC & MEDIA
1	1	1	SINGLES
1	1	1	BRITNEY SPEARS "I AM A SINNER" (JIVE)
2	2	2	LARRY CLAY "WE TONIGHT" (MCA)
3	3	3	COULD I HAVE THIS THIS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS (AR)
4	4	4	ROSE MCGOWAN "MAD ABOUT THE BOY" (JIVE)
5	5	5	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

1	1	1	ALBUMS
1	1	1	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
2	2	2	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
3	3	3	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
4	4	4	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
5	5	5	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

HONG KONG

THIS WEEK	LAST WEEK	100000	MUSIC & MEDIA
1	1	1	SINGLES
1	1	1	BRITNEY SPEARS "I AM A SINNER" (JIVE)
2	2	2	LARRY CLAY "WE TONIGHT" (MCA)
3	3	3	COULD I HAVE THIS THIS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS (AR)
4	4	4	ROSE MCGOWAN "MAD ABOUT THE BOY" (JIVE)
5	5	5	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

BELGIUM/FLANDERS

THIS WEEK	LAST WEEK	100000	MUSIC & MEDIA
1	1	1	SINGLES
1	1	1	BRITNEY SPEARS "I AM A SINNER" (JIVE)
2	2	2	LARRY CLAY "WE TONIGHT" (MCA)
3	3	3	COULD I HAVE THIS THIS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS (AR)
4	4	4	ROSE MCGOWAN "MAD ABOUT THE BOY" (JIVE)
5	5	5	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

1	1	1	ALBUMS
1	1	1	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
2	2	2	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
3	3	3	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
4	4	4	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
5	5	5	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

SWITZERLAND

THIS WEEK	LAST WEEK	100000	MUSIC & MEDIA
1	1	1	SINGLES
1	1	1	BRITNEY SPEARS "I AM A SINNER" (JIVE)
2	2	2	LARRY CLAY "WE TONIGHT" (MCA)
3	3	3	COULD I HAVE THIS THIS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS (AR)
4	4	4	ROSE MCGOWAN "MAD ABOUT THE BOY" (JIVE)
5	5	5	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

1	1	1	ALBUMS
1	1	1	BLACK CORPSE "ALL SAINTS' ENEMIES" (JIVE)
2	2	2	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
3	3	3	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
4	4	4	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
5	5	5	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
6	6	6	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
7	7	7	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
8	8	8	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
9	9	9	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)
10	10	10	THE SPIN OF THE WHEEL REINER, ARI & LIT "THE SPIN OF THE WHEEL" (JIVE)

WORLD OF THE WEEK

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

Now in its eighth year, WOMEX, the annual world and roots music trade fair and conference, attracted more than 1,000 delegates and more than 100 trade exhibitors Oct. 19-24 to the House of World Cultures in Berlin. Drawn from every area of this burgeoning sector of the music industry, delegates came from Europe, America, Africa, and Asia to network and take in showcases featuring artists from more than 30 territories. Global Music Pulse was there to round up the most interesting stories.

"We're delighted people will finally get to hear the record after more than a year's hard work went into making it."

FINISH BAND VARIANTS, another former Wicklow act, played an impressive show case that won many new friends, while Lu Edmonds, manager of Turan group Vit-Kha, announced a November European tour for the band, adding, "Morale is very high, and we will continue releasing albums without major-label support."

THIS YEAR'S WOMEX ANNUAL for outstanding contribution to world music went to South African township veterans the Mahotella Queens, in the words of the judging panel, for their "finely honed art of passionate singing, latticework of funky rhythms, and spectacular live performance." The three-strong group poignantly dedicated the award to Mahatma (Simon Nkabinde), the gruff-voiced singer who died last year and who accompanied them on many of their greatest recordings over a 35-year career. Last year's inaugural award went to World Circuit director Nick Gold and Cuban hand-lander Juan d'Arcos Gonzalez, architects of the Grammy-winning Buena Vista Social Club (Billboard, Nov. 6, 1999).

WITH MAHLATINI'S PASSING, it was widely predicted the Mahotella Queens would retire. Instead they are set to release "Sbebi Bai," their strongest recording in more than a decade. "This is the record I always hoped they would make," says manager/producer Christian Mousset, who doubles as artistic director of France's Label Bleu, which is releasing the album in a joint venture with South Africa's Gello. "I wanted to record them in a natural setting without drum machines or computers." The album is released Monday (30) in France, followed by Germany (November), the U.K. (January), and the U.S. (March), where it will be distributed by Harmonia Mundi. The Queens will play U.S. dates in March and April.

BY FAR THE LIVELIEST—and loudest—showcase was staged by Asian dance pioneers Nation Records. The label, set up by Panda-mental's Aki Nawaz, promoted three artists under the label Global Chao—the British-Asian band Charged, the Asian rapper/singer Hardkaur, and breakbeater Reyeleer. "Half of the audience started dancing, and the other took a step back in fright," says Nation's Simon Williams-Barnes. "But that's why we came to WOMEX. We wanted to shake up world music and inject something of punk rock's spirit."

GENERATING CONSIDERABLE interest in the increasingly crowded compilations market was "Songlines Presents World Music" (Union Square). The recently released double-CD includes tracks from the 50 albums that fill the quarterly magazine Songlines as its "top of the world" choices throughout the year. "In effect, it's the best of 2000, and world music has never had a compilation like that before. We hope it will become an annual highlight of the world music calendar," says label director Steve Banyan. Among the featured acts are Khaleel, Ruben Gonzalez, and Jimmy Bosch.

SUPPORTED BY the Canadian Council for the Arts (CCA), five native aboriginal Canadian acts performed at a packed showcase—powwow-drumming Whitefish Jay, singer-songwriter Willie Dunn, Elder Eddie Valbrun, Innuak rock singer Luckie Dumas, and the all-female Kaneshting. Sandra Bender, the CCA's marketing development officer, says, "We came to WOMEX last year as observers and found that European audiences regarded aboriginal music as important, so we decided to go for it this year. It's not a political agenda. We simply want to help the artists get exposure." A compilation CD, "Native To Canada," was circulated free to all delegates.

A NOTABLE WOMEX absentee was Wicklow, the world music label set up two years ago by Paddy Minnery of the Chieftains in conjunction with B.M.C. The label went under earlier this year, but several of the acts whose futures were jeopardized as a result were represented. Ian Anderson, manager of the Malagasy roots band Tarraka, reported that, after lengthy negotiations, he had secured the rights to "Soul Makassar," the group's album shelved when Wicklow closed in July. Touring plans were pulled as Tarika came close to collapsing, but now the album will be released on the group's own Sakay Records in Europe and Madagascar in January. U.S. release is planned for April, supported by live dates. "It's a major cultural project," Anderson says of the album, which explores the musical roots of the island of Sulawesi and Indonesia.

LAST YEAR TARTIT, from the Saharan desert in Mali, was just another hopeful unsigned world music act presenting its first world music showcase. This year the German label Network was heavily promoting the all-female group's debut album, "Ichichila," for November release. "We saw them last year and decided within 10 minutes to sign them," says managing director Christian Scholze. "We did the best we could."

International

Decca's Watson Has 'The Voice' For U.K. Audience

BY PAUL SEXTON

LONDON—In vocal terms Russell Watson is a top tenner. In British chart terms he is now also a top 10-er, and then some.

Watson, a 27-year-old former cabaret singer from Salford near Manchester who originally trained as a bolt cutter, is shaking the classical world by its shoelaces and rapidly broadening the genre's appeal here with his debut Decca album, "The Voice."

Released Sept. 25 in the glow of Watson's burgeoning reputation, gained via varied television and concert appearances and performances at countless high-profile sporting occasions, the set has shipped some 200,000 copies in less than a month.

Watson's album, which is being released on the label's new "The Voice" series, is a collection of early songs of Charlotte Church's 1998 Sony Classical debut, "Voice Of An Angel," and untested Andrea Bocelli's Philips release "Verdi" from the top of the classical sales chart.

"The Voice"—the first release in a five-album deal with Decca—is notable not only for its immediate success in infiltrating the pop marketplace—it reached No. 6 on the Chart Information Network—combined with the fact that it is a 21—but for its blend of operatic favorites, such as "Nessun Dorma," "La Donna E Mobile," and "Misere," and other musical disciplines. Watson duets with modern rock figurehead Sheryl Crow (Happy Mondays, Black Grape) on the Freddie Mercury/Monterat Caballé 1987 hit "Barcelona," Maïre

Brennan's mainstream roots act Clannad on "Sighin Doin," and Cleopatra Higgins of English R&B troupe Cleopatra on "Someone Like You."

"It's very much a record that will have bridged the gap between popular music and classical music," says Watson. "The elitism that's been attached to classical music certainly needs to be broken, and that's what this album is doing. People are saying they don't come once, once Mario Lanza in the '50s. In fact one of the comments I get most often, especially from older people, is, 'Oh, you're just like Mario Lanza.'"

Concept producer of the album is Rick Blaskey, managing director of the Music and Media Partnership, whose company has had great success with music and major sporting events. That formula has again been put to great effect in breaking Watson, who has sung at such occasions as the Rugby Super League Cup Final, the recent England vs. Germany soccer World Cup qualifier, the Welsh Open, and the Manchester United Football Club manager Sir Alex Ferguson, who has

become an avowed fan.

Blaskey recalls that when he heard Watson's voice for the first time, "I said, 'I know exactly the kind of record we should make and the company to sign it. The reason we picked Decca was not only that they have Beocelli and [had been] desperate to sign Charlotte Church, but they had also sold 200,000 copies of the Rugby World Cup album, and they could sell that number of records by a Welsh choir in a couple of months, they understood how to get to a mass market.'"

A performance for all the label directors was fully arranged, at which the urbane Watson entertained and amused the executives and other staff for an hour, and the deal was finalized within a week with Decca Music Group president Cosma Filawski.

Universal Music Group U.K. chairman/CEO John Kennedy says, "When I heard Russell sing for the first time, like everyone else I was stunned by the apparent contradiction between the charming, sophisticated individual I'd just spoken to and the unbelievable voice that sprang out

of his body. It reminded me to always expect the unexpected."

"My favorite moment was when I heard Russell sing in public for the first time," he adds. "It was a party, mainly for a Saturday night football dinner with the standard boisterous behavior. As Russell stood up to sing, nobody was taking any notice. Then he sang the first note, and 1,000 people stopped drinking their beer and wine and sat mouthed in silence and to my astonishment stayed silent until the end of Russell's performance, when they burst into thunderous applause."

Media enthusiasm for Watson has reached well beyond the classical boundaries to include the national Channel 4 TV series "TFI Friday" and national soft rock/AC broadcaster BBC Radio 2, where the entire album was played and where he appeared Oct. 13 as a guest on presenter Johnnie Walker's show. "We don't normally get unsolicited E-mails from listeners who tell us they enjoy one of our CDs," says program producer Phil. ("Continued on page 6")

Philippine Internet Label Faxes A Battle

Manila's Just-Developing E-Commerce Models Make Order Fulfillment Challenging

BY DAVID GONZALES

MANILA, Philippines—Setting up and operating an Internet-based record company in the Philippines isn't easy. Just ask the folks at N/A Records, the country's first and only Web-based label.

N/A (narecords.com) supplies a limited amount of product in CD and cassette form to music retailers in the metro Manila area, which includes such surrounding cities as Quezon City, Marikina City, and Pasig City. But the label focuses the Internet as its target market: is the diaspora of Filipinos living overseas.

Gerry Kaimo, the label's founder and CEO, says N/A's plan to sell downloads after it has become practical to do so in the Philippines but adds that he doesn't expect them to be the main part of N/A's business. No Philippine label currently offers downloads. Earlier this year N/A signed a deal with the Philippine branch of Singapore-based online music retailer SoundRuz.com. As a result, some N/A product is currently available free of charge for a trial period at SoundRuz.com and product will later be available for purchase.

Before starting N/A Records in mid-1999, Kaimo was the Philippine importer and distributor of New York-based Chesky Records and Big World Music, Los Angeles-based Moonshine Music, plus other overseas labels, through his company Notable Audio and Video group, founded in January 1998. Prior to that, Kaimo founded and then sold N/A's former local distributing company Fat Lady Corp.

Now, instead of importing music,

Most Philippine banks don't offer credit cards to be used for Internet-based commerce

he's helped to create it, but N/A has many obstacles. One is that Philippine banks don't offer credit cards to be used for Internet-based commerce. Nor do they offer credit card insurance to merchants, regardless of whether transactions take place in brick-and-mortar retail stores or in cyberspace.

One of the few Philippine banks that offers Visa and MasterCard usage for both domestic and international E-commerce, Equitable-PCI Bank, requires E-commerce merchants to first pay the company a charge-back amount of 250,000 Philippine pesos (\$5,105) as security in case a transaction is contested or fraudulent. Kaimo says he thinks that's too high for a small start-up company such as N/A Records. Kaimo adds that the bank also wants N/A to provide signed receipts for each delivery made and paid for using Visa or MasterCard to show that albums were actually received by N/A's customers.

Meanwhile, N/A—whose motto is "Making the universe safe for independent Philippine music"—signed several local artists including singer/songwriter Cynthia Alcantara, whose "Rippinyarnas" album

was the label's first release. N/A has since signed several more artists, including rock band Sheila & the Insects, ethnic artist Mike Toeño, and acoustic artist Noel Cabangon.

Kaimo says Philippine bank BPI, which offers credit cards for domestic use, invited him to join a "cybermall" owned by the bank's parent company, Ayalra Corp., where N/A would be one of many companies selling merchandise. The reason for doing so, he was told, was that it would be the only way to get N/A to get established in a cybermall, with its own page, than on its own Web site. But Kaimo says he isn't interested. "If I did this, people couldn't find my albums right away, I want to sell albums at my own site," he says.

N/A currently ships product ordered online by customers in the metro Manila area by having employees deliver orders directly to customers, who pay cash on delivery. Customers living outside metro Manila must pay N/A by bank transfer, and the label sends products to them via a commercial parcel delivery service, which can take between three and five days. Kaimo says he won't use the Philippine postal service because, he claims, that is rampant, and the mail system is too slow.

Due to the problems he's encountered concerning credit card usage for E-commerce in the Philippines, Kaimo has hooked up with Washington, D.C.-based Forest City, Inc. to sell albums via its Forest City website, forestcityweb.com, which has all the mechanisms needed for E-commerce.

INTERNATIONAL EDITOR IN CHIEF

Alice White

INTERNATIONAL DEPUTY EDITOR

Don Doff

INTERNATIONAL EDITOR

Don Ferguson

INTERNATIONAL NEWS EDITOR

Gordon Mason

Richard Linnell, 35, 5 Bedford Row, London EC1A 3DF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Steve Hirsch, 22, 11 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Ferguson, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Gordon Mason, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

Don Doff, 10, 10 Finch Street, London NW3 7NF, U.K. Tel: 020 7414 1100 Fax: 020 7414 1101

EWMMF Launches New Trade Fair For World Music

BY HOWELL LLEWELLYN

MADRID—The creators of the early World Music Expo (WMMF) agreed to relaunch a world music trade fair in 2000 under the title *Stretsy Mundial* and the slogan "A new concept, a new spirit."

After a break with the WOMEX event in 1998, the 40-strong European Forum of World Music Festivals (EWMMF) agreed to relaunch a world music trade fair in 2000 under the title *Stretsy Mundial* and the slogan "A new concept, a new spirit."

After several meetings at EWMMF's Brussels headquarters (Continued on page 53)

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

The Evolution Of Street Teams

Major Labels' Use Of Marketing Trend Has Changed The Game

BY RASHAUN HALL

NEW YORK—With the street team now one of the most commonly used marketing tools in the music industry, some wonder if the concept's success has caused a boom that may be diluting its effectiveness.

But others insist that the evolution of the concept to include virtual teams, working Internet chat rooms and colorfully branded cars and trucks touring the country will help street teams remain a viable marketing strategy.

The debate aside, today's street teams' calling cards can be seen on almost any street corner in every major city. From sticker to poster boards, street teams have become

the quickest way to get a brand name out to the people.

"The way that street teams are being used in hip-hop adds a whole new element to the promotions game because the street is an open market," says Dan Seliger, head of marketing for Rawkus Records.

"When you are promoting to the streets, you don't have to worry about some out-of-touch [music director] or PD making a judgment on your music. You have the real critics—the fans—choosing for themselves. It's the best place to go if you want to see where you stand on a rep record."

In addition to many independent, major labels have gotten heavily involved in street marketing. Atlantic Records executives believe that street marketing affords them a certain amount of credibility.

"Atlantic is not known for being very hot in the streets," says Crystal Isaacs, national director of urban field marketing for Atlantic Records. "Although it is a very credible and well-respected label, it doesn't have that urban feel. So, it's really important to be out there to show that we're not just rock and we're not just R&B."

The concept of street-teaming has grown so in recent years that there are companies like Los Angeles' Cali Kings and Boston's Metro Concepts that have established a reputation for specializing in street teams. Recently, alternative marketing companies like Concrete Marketing have also taken a stake in street teaming.

"Our initial focus is quality and consistency," says Russ Gerroir,

senior VP of New York-based Concrete marketing. "The future we're getting from record labels on independent rap marketing is that it's erratic as far as the quality of work that's being done. So raising the bar is what it really comes down to."

Meanwhile, Isaacs believes that the competition among those supplying street-team services has caused a decline in the quality of work that street-teams do. "It's so saturated now that it's hard to get a good creative force because you're not paying them the money we used to," says Isaacs, who formerly worked on a street team. "Street teams now make a quarter of the money I used to make on the team."

While individual projects are becoming cheaper to finance, overall demand from artist and managers to use street team services is causing the labels' overall street team budgets to swell.

What's more, in addition to the competition between labels, it isn't unknown for one album to have as many as three street teams—one from the label, one from the subsidiary label, and one from the artist—all working the same project. Consequently, some executives wonder if street-team marketing costs should be reined in.

Gerroir argues that sometimes the wrong decision is reached when it comes to deciding how to spend marketing dollars. "A lot of managers are beating up labels for more street-team work when maybe they need some more co-oping or additional marketing setup at retail," he says. "A problem right now is that some of the important basics that need to happen are being sacrificed for additional street-team work."

Another cost issue facing street teams are the fines. In many cities, (Continued on next page)



Bud Young cornered the market in 1982, when he opened the first jazz store in Seattle in historic Pioneer Square. Today, he works part time, after selling the store to a new owner in March 1999. (Photo: Patricia Bates)

Seattle Has Taste For Jazz

18-Year-Old Bud's Is Rich With City's History

BY PATRICIA BATES

SEATTLE—The local jazz scene, which has produced such popular performers as Quincy Jones and Kenny G, has gotten a boost lately from the city's art community, which is checking out Bud's Jazz Records during Thursday night Gallery Walks.

"We've more than tripled our revenues on those nights since we decided to stay open late until 9 p.m. for the Gallery Walks with the other merchants in Pioneer Square," says Bud's owner James Rasmussen of the weekly event, where artists make the rounds at city galleries. "There are a lot of painters and sculptors who look at each other's work in about 25 downtown galleries. We offer Martinelli's sparkling cider to them, along with cheese and crackers. We've watched more of the higher-end clientele return to us, maybe because they didn't know where we were located until Gallery Walk."

Bud's Jazz Records is an 18-year-old institution in Seattle, firmly

ensconced since 1982 in a white-washed, 2,000-square-foot basement on Jackson Street. It was designed by Bud Young, who modeled it after his friend Bob Koester's Jazz Record Mart in Chicago. Since Rasmussen bought the store last March, Young is semi-retired. He now works part time at Bud's three days a week and hosts the "Don And Bud Show" on Seattle's KBSC on Mondays.

Bud's has 80,000 jazz titles, of which nearly 100 by Pacific Northwest performers, such as acclaimed teenage pianist Aaron Parks, bebop tenor and sax player Don Lanphere, and the ensemble New Stories Trio.

Jazz is satisfying this latte-drinking city's thirst. "Our gross income is up by 40% in the last couple of months," says Rasmussen, who leads his own band, the Jazz Police. "I think it's because we're carrying more stock than ever before and since we have an expanding population in Seattle."

(Continued on page 57)



Fluorid: Big L campaign appeared in most major cities in the U.S.

Blu System

Your Safer!



Tel. 0039 0131 246914 - Fax 0039 0131 246918 - <http://www.blusystemsafers.com>

newsline...

TICKETMASTER ONLINE-CITYSEARCH says it plans to consider transactions to more closely link its operations with Ticketmaster Corp., a wholly owned subsidiary of USA Networks. USA Networks, the largest shareholder in Ticketmaster Online, disclosed in a filing with the Securities and Exchange Commission that it is eyeing a merger or some other deal with its Internet partner that could involve acquiring additional shares of Ticketmaster Online common stock. Ticketmaster Online chief executive John Pleasants said in a statement that management is "supportive" of the process, but he warned that there is no guarantee a deal will happen. Ticketmaster Online-CitySearch posted a third-quarter loss of \$48.1 million, or 56 cents per share, compared with a loss of \$31.7 million, or 41 cents per share, in third-quarter 1999. Revenue increased to \$57.1 million from \$27.4 million.

TRANS WORLD ENTERTAINMENT says it plans to buy back as many as 5 million shares of its common stock and has already repurchased 1 million shares from a financial institution through an accelerated share-repurchase program. In the first quarter of 2000, the company completed a similar program to purchase 5 million shares of its common stock. Trans World had over \$106 million in cash and equivalents, and \$8.5 million of shares outstanding as of July 29, 2000. In a statement, Trans World chief executive Robert Higgins said that his company's stock price is currently undervalued and that it represents an "excellent investment opportunity." He also said Trans World enjoys a strong financial position that "enables us to fund the company's ongoing growth initiatives while deploying surplus cash to maximize returns for our shareholders."

NATIONAL RECORD MART has had its stock delisted from the Nasdaq exchange for failing to meet minimum capitalization requirements. The move has been expected since the company's offering on Aug. 18, 1999, leaving an incremental 31 million shares of common stock. As a result, earnings per share are not directly comparable. Total revenue for the three months ended Sept. 30 increased 7.3% to \$1.19 billion from \$1.11 billion in the third quarter of 1999. Rental revenue increased 7.1% to \$1.02 billion from \$953.4 million in the prior-year third quarter. The higher revenues were attributed to a year-over-year net increase of 420 company-operated stores and a third-quarter same-store revenue increase of 1.5%.

BLOCKBUSTER reports that its third-quarter loss increased to \$19.3 million, or 11 cents a share, from \$19.1 million, or 12 cents a share, a year ago. (The company completed its initial public offering on Aug. 18, 1999, leaving an incremental 31 million shares of common stock. As a result, earnings per share are not directly comparable.) Total revenue for the three months ended Sept. 30 increased 7.3% to \$1.19 billion from \$1.11 billion in the third quarter of 1999. Rental revenue increased 7.1% to \$1.02 billion from \$953.4 million in the prior-year third quarter. The higher revenues were attributed to a year-over-year net increase of 420 company-operated stores and a third-quarter same-store revenue increase of 1.5%.

MPLCOM says its third-quarter net loss rose to \$48.7 million, or 74 cents per share, from a loss of \$19.9 million, or 33 cents per share, in the same period last year. Revenue increased to \$29.5 million from \$4.1 million.

HARBOR ENTERTAINMENT, a New York entertainment company with music production operations, offered 1.7 million shares at \$7 a share in an Oct. 18 initial public offering (IPO). The IPO is being underwritten by Russo Securities of Staten Island, N.Y., and Benson & Vory Group of New York. Harbor trades on the Nasdaq under the ticker HBEI. The company is in discussions with New York City to develop a waterfront studio/entertainment complex on Staten Island on the site of a former U.S. Navy facility and says it already has \$100 million in private financing for the project.

EMUSAC has posted a first-quarter net loss of \$17.3 million, or 48 cents per share, compared with a loss of \$14.2 million, or \$1.09 per share, last year. Revenue for the three months that ended Sept. 30 increased to \$4.6 million from \$180,000 a year ago. The company, which said operating costs decreased by \$5 million, reports cash reserves of \$22.9 million as of Sept. 30. During the quarter EMUSAC also announced a \$3.1 million subscription program with Hewlett-Packard. Revenue from that deal will be recognized over the next two quarters.

LOUETTE TECHNOLOGIES posted a third-quarter net loss of \$9.5 million, or 27 cents per share, compared with a loss of \$2.8 million, or 12 cents per share, a year ago. Revenue increased to \$5.4 million from \$769,000.

PREVIEW SYSTEMS, a digital commerce services company, says its third-quarter net loss increased to \$5.4 million, or 31 cents per share, from a loss of \$4.1 million, or \$1.32 per share, in the third quarter of 1999. Per-share results are based on 17.1 million shares outstanding in the current quarter vs. 3.1 million shares outstanding a year ago. Revenue increased 77% to \$1.8 million from \$179,000 a year ago. The company reports \$86.8 million in cash reserves and short-term investments as of Sept. 30. During the quarter Preview was named as a partner for RealNetworks in the Warner Music Group digital download program. Shares in Preview closed up 44 cents ahead of the news at \$4.50.

THE EVOLUTION OF STREET TEAMS

(Continued from preceding page)

such as New York and Los Angeles, sticker or poster on private property is illegal and punishable by fine or jail time. Atlantic, for example, received more than \$150,000 in fines for street-teaming over the last year.

Despite the escalating costs, labels and independent companies continue to vie for consumers' attention, with many complaining that the market is quickly becoming over-saturated from street teams.

"I think that will be the death of street teams—the over-saturation," says Issacs. Gerroir agrees, saying, "I think street teams are diluted in the respect that if a kid goes to a show, he walks out with four cents' worth of free if you're handing just one, it would have a greater impact."

However, Seliger rebuts that the saturation of the marketing strategy has caused street teams to become more creative in branding their product. "Labels are spending big dollars to look big in the streets, and because of the saturation... you have to start thinking of the 'next level' event," says Seliger. "It goes way beyond just putting up

'When you are promoting to the streets, you don't have to worry about some out-of-touch... PD making a judgment on your music'

- DAN SELIGER -

poster boards and stickers. It's about being in the community."

Rawkus has stepped up its efforts by coming up with alternative ideas like the Rawkus Ice Cream Trucks. The label owns four trucks nationwide that visit high schools, college campuses, and community events. The street teams publicize artists by playing their music and distributing promotional materials.

Another growing trend is the creation of virtual street teams, which post lyrics, information, and

reviews on the Internet, often posting as unaffiliated fans.

The virtual street teams are already huge for us," says Seliger. "I have three or four kids who are constantly on message boards and in chat rooms. They're just regular fans who love the music." Ironically, the success of the music street teams has attracted companies from beyond the industry to employ the marketing tactic, creating even more clutter for the consumer to comprehend. Major companies like MTV, Levi's, Pepsi, Revlon, and Sprint have all employed street teams.

On the other hand, Issacs sees the migration of street teams beyond the music industry as a positive because it gives kids the chance to grow from being a fan on a street team to having a career in marketing. "It gives the people that really know what they're doing an opportunity to delve outside of the urban community," she says. "They can learn that it's not just about 'I like DMX' but about the actual marketing of it. It opens doors to these kids, so they don't just go to the major labels and beg for pennies."

EFWMF LAUNCHES NEW TRADE FAIR FOR WORLD MUSIC

(Continued from page 2)

to short-list the candidates from several countries offering to stage the inaugural event, a Spanish association of festival directors and specialist music journalists under the banner *Foro del Sur* (From the South) was selected.

Desde el Sur's communications director, Rubén Caravaca, says, "WOMEX was getting too commercial, too Euro-central, with just four or five people in Germany choosing the acts that would play. So the EFWMF gave the Berlin indie label Piranha the right to stage WOMEX while we organized a separate event."

He adds that Strictly Mundial (Strictly Worldwide) has a greater southern leaning than WOMEX, with more music from Africa and Latin America as well as the Mediterranean. The inaugural event will hold 65 concerts on seven stages involving more than 400 artists. "A team of 16 EFWMF people selected the acts from a list of 1,200 requests," Caravaca says.

A priority for Strictly Mundial—the name will be permanent—is for it to move beyond Europe. Next year it will be held in Brazil's music capital, Salvador de Bahia in the northeast, and so a prelude the 80-strong Network of Latin America and Caribbean Cultural Promoters will have an information stand in Zaragoza, alongside that of the Colombian cultural ministry.

"What has really surprised us has been the response from other countries, especially the U.S.," says Caravaca, "where there is a special portal on our site on everything on the event. The U.S. is the country

with the second-highest number of indie labels accredited, after Spain and ahead of France. One of the first specialist magazines to embrace the event was *La Banda Elástica* from Los Angeles."

The Spanish version of *Rolling Stone* magazine is an official collaborator with Strictly Mundial. Caravaca adds, "and despite the holding of the official WOMEX in Berlin this year from Oct. 19-22, all of Ger-

many's 120 or so Latino radio stations have given us wide coverage."

The inaugural Strictly Mundial, which will host more than 800 professionals and 30 debates and have more than 100 stands, will be musically and thematically divided into four sections: the cultural variety of the Iberian Peninsula (Spain and Portugal), North Africa, Latin America and the Caribbean, and the rest of the world.



System At Sam Goody. Sam Goody in New York's Greenwich Village recently hosted an in-store signing featuring Columbia Records and System Of A Down's Benji Dinkins. Shown at the signing, from left, are System Of A Down's Shavo Adorian; James Schwartz, local promotion manager for Columbia; System Of A Down's Benji Dinkins; Chris Nadler, Sam Goody marketing; and System Of A Down's John Dolmayan.

Green Linnet May See New Oursip; Canyon Records Expands Its Offices

LINNET IN FLIGHT: There's a real possibility that Green Linnet Records, the Barbary, Connecticut Celtic and world music label, could reach the celebration of its 20th anniversary under new ownership.

For much of this year, Declarations of Independents has heard rumors that Green Linnet founder Wendy Newton wanted to sell her company, which is marketing Celtic music in the U.S. a couple of decades before anybody knew what "riverdance" was.

The company was apparently very close to a deal within the past couple of months: According to a source, Palm Pictures/Rykodisc offered to purchase Green Linnet, which catalog comprises more than 300 titles (on both the main label and its world music imprint Xenophile), for \$3.5 million, but the deal was not consummated.

For her part, Newton downplayed the significance of the unfinished deal with Palm/Rykodisc and coolly denies that she is actively trying to sell out her interest in Green Linnet.

"I don't know how close it ever was," she says of the sale scenario, adding, "the Rykodisc thing probably would have been a good idea, but maybe not. Palm Pictures has a different agenda."

She says, "Sure, we're interested in combining our creative and E-commerce and mailing-list work with someone who can give us some other strengths, but I don't want to hook up with the wrong partner."

Newton says she is not "actively shopping the label." She adds that she doesn't even field queries about the company herself. "A friend [handles] any offers that come in... There are not conversations I carry on."

"I have been getting feelers for a very long time, particularly during the Celtic [music] core period, which now, thank God, is over," she continues. "During that period, the world wanted to buy this label."

She indicates that another potential offer is in play: "We have someone else interested at this time."

For the time being, Newton prefers to focus her attention on the imminent celebration of her label's 25th year in business. Earlier this year, Green Linnet released "Forty Years Of Irish Piping," the Seamus Ennis album, originally released on Innisfree Records, which became the first title in Newton's catalog a quarter of a century ago.

The label will celebrate its latest milestone with the Feb. 20 release of a two-CD anniversary retrospective. Ironically, it is being compiled by Steve Simada, a founding partner in Rykodisc who now oper-



by Chris Morris

ates the Scandinavian music label Nordiske.

Simonds, Newton explains, also compiled "The Flight Of The Green Linnet," a 1988 collection of tracks from the label's catalog that was released by Rykodisc, then still in its infancy.

DEEPER CANYON: Canyon Records, the Phoenix-based Native American music label, is expanding its offices with a move into a 7,000-square-foot facility in the city.

Label president Robert Doyle says the move will allow the 49-year-old company to construct a recording studio (run by Jack Miller, who has worked as an engineer with the label for two decades, as a division of Canyon) and enlarge its warehouse space. The new space will also lease offices to Nile Graphics, a design firm that creates Canyon's album covers and other materials.

FLAG WAVING: One-time neo-punk prodigy Andrew Sandoval comes into his own on his first full-length album "A Beautiful Story," due Nov. 7 from Los Angeles-based Vibro-Phonic Records (which is distributed by eggBERT Records) and carried exclusively by BaySide Entertainment Distribution).



SANDOVAL

Sandoval made his first appearance on the 1997 EP "Million Dollar Movie," but he's been active on the L.A. music scene—as a musician, archivist, and reissue specialist—since the late '80s, when he was still in his teens.

He dates his interest in the pure pop sounds he favors to the age of 4, when he became a Beatles fan. "I got their albums then," he recalls. "It was sort of like getting the 'Encyclopedia Britannica.' I steeped myself in the whole thing."

As a teenager, he liked the music of such post-punk popsters as Elvis Costello, the Jam, and Squeeze, since "they were writing real songs." At the same time, he began

to gravitate to poprockers of an earlier era—the Beach Boys, the Easybeats, the Zombies—and he added a funkier, The New Breed, which ran interviews of everyone from the Monkees' Davy Jones to XTC.

"That's how I got into doing reissues," says Sandoval, who, at the age of 17 in 1989, compiled "Missing Links," a collection of unreleased Monkees tracks, for Rhino Records. He has since been highly active on the reissue front; recently, he has worked on the Beach Boys' Brother Records catalog and Capitol's refurbished Band sets.

At around the same time he got involved with the reissue biz, Sandoval started performing. Like his E.P. Sandoval's new album reflects the influence of such pop precursors as Brian Wilson and Lennon McCartney, but the singer-songwriter says he wants his music to be "not just a pastiche of pastiche or other material... I want to be progressive, rather than doing a rerun of [neo-punk band] the Raincoats."

As he did on "Million Dollar Movie," Sandoval works with neo-flight talent on "A Beautiful Story." The collection was co-produced by Brian Kehe of the Moog Cookbook; players include jazz-funkers John Brin, Ric Menck (Vibet Crush), John Convertino (Calexico), Danny Benair (formerly with the Quick and the Three O'Clock, and a longtime L.A. publishing exec), and Peter Holsapple (formerly with the dB's and the Continental Drifter).

Sandoval credits Holsapple with supplying the impetus for his performing career, since the younger musician opened for the Drifters during the group's long L.A. residency at the now-defunct Hollywood club Raj's. "He was a huge inspiration for me to start recording," Sandoval says.

The string arrangements on some of the tracks were supplied by Roger Neill. "He did not know anything about the music—he'd never heard any Lefty Burke or early Bo Diddley," says Sandoval. "I mentioned the Bo Diddley, and he said, 'Live! Take 'em!'"

Though Sandoval has done some memorable live appearances in L.A.—including significant work on a reissues/live re-creation of the Beach Boys' "Pet Sounds" at the El Rey Theatre in 1996—he says, "I keep my music a big secret—I don't perform live very often."

However, on Nov. 11, he'll do a special show at the Cutting Room in New York with the group Baby Steps. "I'm going to be performing with a string section and everything, like on the record," he says.

Top Independent Albums

THIS WEEK		LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
				COMPILED FROM A NATIONAL SURVEY OF RETAIL STORE, INDEPENDENT, AND REPORTING DATA REPORTS COLLECTED, COMPILED, AND PROVIDED BY	
				REPORT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	13			BAHAMAS LIVE AT THE BAHAMAS (11/15/00) 115	No. 1 WHO LET THE DOGS OUT
2	NEW			EVERLAST CROSS THE LINE (11/15/00) 115	EAT AT WHITEY'S
3	2			M.O.P. LOUD (11/15/00) 115	WARHORZ
4	2			NICKELBACK CIVILIAN (11/15/00) 115	5TH GOD LET LOOSE
5	19			THREE 6 MARFA WHEN THE SMOKE CLEARS SIXTY, SIXTY, SIXTY (11/15/00) 115	SLIPNOT
6	4			SUPNKT SUN (11/15/00) 115	PRIMITIVE
7	4			SOULFLY BLOODSHED (11/15/00) 115	PERFECTO PRESENTS ANOTHER WORLD
8	3			PAUL OAKENFORD LIVE (11/15/00) 115	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
9	13			DE LA SOUL SOUL (11/15/00) 115	ADAM
10	8			ZUTHER THE BROTHERS (11/15/00) 115	VENTILATION / DA LP
11	13			PIKE DAWG GROOVE (11/15/00) 115	THE STATE
12	14			NICKELBACK CIVILIAN (11/15/00) 115	HENRY: AMY EAST
13	17			S-LEGIT SOUL (11/15/00) 115	LOVE AND BASKETBALL
14	20			SOUNDTRACK THE SOUNDTRACK (11/15/00) 115	I WILL SING
15	NEW			DO MOEN DO MOEN (11/15/00) 115	THERE YOU GO AGAIN
16	3			BENNY BENNETT BENNY BENNETT (11/15/00) 115	VERY SCARY MUSIC: CLASSIC HORROR THEMES
17	15			VARIOUS ARTISTS THE ELVIS PRESLEY COLLECTION - COUNTRY	DELTRON 3030
18	NEW			DELTRON 3030 DELTRON 3030 (11/15/00) 115	CROSSING MUDDY WATERS
19	14			ALPHIN HILL ALPHIN HILL (11/15/00) 115	SHE RIDES WILD HORSES
20	14			ALPHIN HILL ALPHIN HILL (11/15/00) 115	THE ELVIS PRESLEY COLLECTION - COUNTRY
21	10			ELVIS PRESLEY THE ELVIS PRESLEY COLLECTION - COUNTRY	HALLOWEEN SOUND EFFECTS
22	25			VARIOUS ARTISTS THE ELVIS PRESLEY COLLECTION - COUNTRY	100 GANGSTA FOR RADIO
23	20			VARIOUS ARTISTS THE ELVIS PRESLEY COLLECTION - COUNTRY	DE PASANO A PASANO
24	11			DE PASANO A PASANO DE PASANO A PASANO (11/15/00) 115	MOST WANTED
25	4			KANE & AREL KANE & AREL (11/15/00) 115	IF I COULD ONLY FLY
26	22			MERLE HAGGARD MERLE HAGGARD (11/15/00) 115	FOR THIS CAUSE
27	NEW			VARIOUS ARTISTS THE ELVIS PRESLEY COLLECTION - COUNTRY	THE HEIGHT OF CALLOUSNESS
28	16			SPINSHADE SPINSHADE (11/15/00) 115	GOTTA GET THE GROOVING IN
29	37			JOHNNIE TAYLOR JOHNNIE TAYLOR (11/15/00) 115	MUGOS PRESENTS THE SOUL ASSASSINS II
30	24			SOUL ASSASSINS MUGOS PRESENTS THE SOUL ASSASSINS II (11/15/00) 115	THE HAUNTED HOUSE CD
31	37			VARIOUS ARTISTS THE HAUNTED HOUSE CD (11/15/00) 115	PARTY TIME 2001
32	41			VARIOUS ARTISTS THE HAUNTED HOUSE CD (11/15/00) 115	SPIT
33	41			KUTIE K KUTIE K (11/15/00) 115	SHOOP DOGG'S THE EASTSIDAZ
34	39			SHOOP DOGG'S THE EASTSIDAZ SHOOP DOGG'S THE EASTSIDAZ (11/15/00) 115	CHECK YOUR PEOPLE
35	NEW			POWERHOUSE POWERHOUSE (11/15/00) 115	VIOLENCE
36	27			NOTHINGFACE NOTHINGFACE (11/15/00) 115	REND PRESENTS CANI BURN THE ROMANIAN
37	31			SOUNDTRACK REND PRESENTS CANI BURN THE ROMANIAN (11/15/00) 115	LIFE IN THE TROPICS
38	1			THE RIPPINGTONS THE RIPPINGTONS (11/15/00) 115	IT'S LIKE THIS
39	14			RICKIE LEE JONES RICKIE LEE JONES (11/15/00) 115	INDUSTRY SHAKEDOWN
40	NEW			SUMPTUOUS KNUCKLES SUMPTUOUS KNUCKLES (11/15/00) 115	GATEWAYS TO ANNIHILATION
41	NEW			MORIBID ANGLE MORIBID ANGLE (11/15/00) 115	AIN'T LIFE GRAND
42	23			SLASH'S SNAKEPIET SLASH'S SNAKEPIET (11/15/00) 115	LETS GET FREE
43	30			DEAD PREZ DEAD PREZ (11/15/00) 115	FRIGHT NIGHT DELIGHT
44	2			VARIOUS ARTISTS MTV: THE RETURN OF THE ROCK	THE ART OF DROWNING
45	37			VARIOUS ARTISTS MTV: THE RETURN OF THE ROCK (11/15/00) 115	CITY OF SYRUP
46	35			DA TAUCHER DA TAUCHER (11/15/00) 115	LIVE AT WEBSTER HALL NYC
47	NEW			BRANDY MOSS COOT BRANDY MOSS COOT (11/15/00) 115	GILFRIEND
48	35			CONJUNTO PRIMAVERA CONJUNTO PRIMAVERA (11/15/00) 115	EL RECADO

Billboard DIRECTORIES

The Definitive Source for Industry Information

INTERNATIONAL BUYER'S GUIDE: Jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry worldwide. A powerful tool \$155

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists U.S. and international talent, booking agencies, facilities, services and products. \$125

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and chainstore operations across the USA. \$185

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3000 professional services and suppliers. \$80

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 100 markets. \$115

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$90

To order: call 800-344-7119 (International 732-363-4156), fax 732-363-0338, or e-mail this ad and payment to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add \$6 per directory for shipping (\$14 for international orders). Add sales tax in NJ, NY, CA, TX, PA, IL, WA, OR, WA & DC. Orders payable in U.S. funds only. All sales are final.

For information on getting a directory on cassette or mailing labels email: jmarlin@bpc.com

www.billboard.com

800-239-28

Musicland Ends Quarter With Growth, Advancing Goal Of Financial Recovery

THE MUSICLAND GROUP appears to have weathered well the downturn experienced by some other music merchants this summer due to the scarcity of new hit albums.

While same-store sales at Musicland were down almost 1% for the quarter ending Sept. 30, the Minneapolis-based merchant stood slightly above break-even with net income of \$62,000 on sales of \$389.4 million. In contrast, Trans World Entertainment issued an advisory that it would likely lose between 4 cents and 8 cents per share in its current quarter, which ends Oct. 28.

Although this is not an apples-to-apples comparison, because Musicland and Trans World numbers are not for the same time period, Musicland's performance indicates that it still has plenty of gas left in its tank to clean up its balance sheet.

In fact, Musicland's brick-and-mortar division had earnings of \$2.2 million, or 7 cents per share, on revenue of \$387.9 million, but its E-commerce division lost \$2.1 million on sales of \$1.5 million. Musicland shares closed down 31 cents at \$6.89 on the news, which was released Oct. 19.

Musicland is already three years into its turnaround from the days when it was hovering on the brink of bankruptcy. During that time, its profitability has been so strong that it has been financing its operations through cash flow without touching

its revolving credit facility.

At the end of the quarter, Musicland's long-term debt totaled \$268.5 million, and the chain needs another year of strong earnings so that most of that debt can be retired. If another



er price war doesn't break out—who knows how the discounters will react to Best Buy's selling the Limp Bizkit record for \$9.99, or to the BMG Record Club's one-price CDs for \$9.99—Musicland likely could put another \$100 million–\$170 million in bids (earnings before interest, taxes, depreciation, and amortization) up on the scoreboard. Keith Benson, Musicland's vice chairman, says that the company has generated \$148 million in ebite in the trailing 12 months. Analysts are projecting that Musicland will hit earnings of about \$1.60 per share this year.

Musicland's product, which makes up about 50% of the company's revenue, underperformed the other product lines carried by the stores, Benson reports. Video, driven by DVD, posted strong gains, as did electronic

goods, he says.

Benson says overall the company's gross margin improved to 39.3%, which is 340 basis points higher than in the third quarter of last year. Benson attributed half of the gross margin increase to better control of shrinkage. However, selling, general, and administrative (SG&A) costs, which were 34.9% of total revenue, overtook the gross margin gain by coming in 160 basis points higher than in the third quarter of last year.

One of the factors swelling SG&A costs was fees for Musicland's online store. So far this year, the E-commerce division has generated sales of \$6 million.

For the nine-month period, Musicland posted total sales of \$1.2 billion, up 3.8% from the \$1.17 billion generated in the same period in 2000. Net earnings for the period were \$3.8 million, or 12 cents per share, vs. \$2.6 billion, or 10 cents per share. Comparable-store sales for the nine-month period were up 1.9%, with the mall division having a 2.3% gain and the superstore division having a 0.9% increase. The 1.9% gain is down, however, from the 2.5% increase in the same time period last year.

Musicland finished the third quarter with 1,531 stores, down one from the 1,532 it had a year ago on Sept. 30. But while store count remained about the same, mall stores dropped from 1,063 units last Sept. 30 to 1,062 this year, while superstores Media Play and On Cue went from 289 units last year to 289 this year, with most of the growth coming from the latter, small-town concept.

WHEN THE Backstreet Boys' new record, "Black & Blue," hits stores on Nov. 21, the giant Wal-Mart chain will be the sole recipient offering a premium, a bonus track on the album, according to sources. That track is titled "What Makes You So Different (Makes You So Beautiful)."

OOPS. When I reported on the Trans World fall conference, I forgot to mention that the chain handed out service awards to staffers, running from 25 years down to five-year stays with the company. In the 25-year category were Peter Mueller, a district manager in Pennsylvania, Barry Shumaker, a regional manager in Pennsylvania, and Al Wilson, a merchandise buyer in Boston.

Twenty-year awards were presented to Kim Brwager, an assistant store manager in Pennsylvania; Patsy Erie, a clerk in returns in the Albany, N.Y., distribution facility; James Goard, a delivery clerk in the Albany facility; Jill Teas, a district manager in Ohio; Royal Simmons, a director in MIS in the Albany headquarters; and Laura Koskovich, in administrative support at the home office.



...Turns Bricks and Mortar Into Clicks and Mortar!



What is **Store 24**?
A fully scalable e-commerce program. TheStore24™ enables "Brick and Mortar" retailers to compete in the burgeoning world of e-commerce. The set up is fast and easy.

To set up your store call 800/329/7564 x4543

© 2001 Store 24, Inc. All rights reserved. Store 24, Inc. is a registered trademark of Store 24, Inc. All other trademarks are the property of their respective owners.

SEATTLE HAS TASTE FOR JAZZ

(Continued from page 53)

Young's first taste of jazz came "when I was 10 or 12 years old," says the former owner, who did real-estate research for Montgomery Ward department stores for 19 years. "I listened to Duke Ellington and Louis Armstrong at my friend Marshall Brown's house. He's since become a high school jazz educator in Farmingdale, Long Island [N.Y.]."

"I wanted to combine my interest in jazz with retailing," he adds. "I took an Alaskan ferryboat in 1982, and it brought me to Seattle. That's when I discovered Pioneer Square, and I came back to do my 'mini-research study' about jazz three weeks later. I've been very proud of my site selection here, because I've never moved to another building."

Bud's customers were 99% male until around 1990," says Young. "Females were very rare, unless they came in to purchase an album for their husbands or boyfriends. Women are much more interested in jazz now."

Today, both sexes purchase from a selection of vintage CDs that "we should never be out of at any time," says Rasmussen. Those are from such legends as Armstrong, Ella Fitzgerald, Ellington, John Coltrane, and Miles Davis.

"We really don't have a 'star policy' here, though," emphasizes Rasmussen. "For us to carry even 10 of a brand-new album would mean we have a lot of faith in it. We want to move more merchandise, but through variety."

"Diana Krall was one of our largest sellers last year, along with the Cuban pianist Gonzalo Rubalcaba," he recalls. "Krall's gotten tons of airplay and publicity. She made a few appearances in Seattle, well before she ever signed with Universal."

Bud's product mix is 55% mainstream jazz, 10% big band, 10% female jazz artists, 10% Seattle-area jazz, 5% blues, 5% Dixieland to early jazz, and 5% jazz anthologies.

Latin jazz is one of the hottest categories. "We have much of the early Cuban jazz, like CDs by Benny More from 1928 to 1945," says Rasmussen. "But I've stayed away from the Buena Vista Social Club, because you can buy it anywhere. Tito Puente and Eddie

Palmieri's Masterpiece Opera Maestra! album has probably been one of our prime sellers."

Seattle is like a blank canvas for new jazz. "Aaron Parks received a medal from President Clinton," Rasmussen says. "He's talented way beyond his years and a child genius who attended the University of Washington in Seattle when he was just 16 years old." Aaron Parks Trio's latest CD is "The Promise" on Keynote Records.

"We went through 50 CDs of 'Like A Bird' by Don Laughere on World Records," Rasmussen continues. "He has 11 CDs, besides those he recorded with Max Roach, Woody Herman, and Fats Navarro. His new release is 'Don Still Loves Midge' on Hop Records. The New Stories Trio is a favorite of Seattleites, with Marc Seales on piano, Doug Miller on bass, and John Bishop on drums and with Ernie Watts. They have 17 albums on indie labels, including 'Spanish Owl' on Origin Records."

"Usually I know who's playing in town and what nights at the clubs and concert halls," says Young, who recommends Dimetrios's Jazz Alley and other venues for live jazz. Yet, Seattle doesn't have a major festival, unlike nearby Vancouver and Victoria, British Columbia—despite at least five nonprofit jazz trade organizations: Barshot Jazz, Puget Sound Traditional Jazz Society, Tensate, Jack Strim, and San Juan Island Jazz Festival Association.

Lumberjacks and miners during the Yukon gold rush of the late 1800s in Seattle listened to jazz or its precursors on player pianos and crank music boxes in saloons in Pioneer Square. From the 1920s to the 1930s, Jackson Street had almost 30 nightclubs, as the post-World War II years brought 27,000 African-Americans to Washington for new jobs. Musicians' unions were segregated, so whites took to uptown ballrooms and blacks to after-hours downtown bars.

Seattle's new Experience Music Project museum cites Quincy Jones, Ernest Anderson, and Ray Charles as regulars in the 1940s on Jackson Street. And it has Jones' Selmer trumpet from the Bumps Blackwell Band on display, along with 40s like "Confession Blues" by Charles with the Main Trio.

Seattle went bluesy by the mid-1960s, with R&B nights at the Birdland Club. Thomas & the Tonesmates even featured then little-known Seattle star player Jimi Hendrix. "Unfortunately, I don't have anything on CD from that Seattle blues era," says Rasmussen. "There was all this partying going on then but not any recording. The nearest we have is a 'Seattle Heat' album on vinyl from after the 1962 World's Fair."

Hendrix listened to his father's 78s of Muddy Waters at home in Seattle's racially mixed Central District neighborhood, which had "Seattle's Secret Jazz Scene" in the 1950s. "We really don't have anything from Jimi Hendrix's early blues days here, either," says Rasmussen, although Hendrix went on the R&B circuit for four years with Little Richard and Curtis Knight

before forming Jimmy James & the Blue Flames in 1966 in New York.

Today, Seattle has more formal jazz education for its youth, which Rasmussen wholeheartedly supports. When Wynton Marsalis and the Essential Ellington jazz fest invited 15 high schools to play May 15-16 at Lincoln Center in New York, four of them were from greater Seattle.

Rasmussen volunteers twice a week at the Jazz Lab at his alma mater, Franklin High School in Seattle, and he's traveled with his protégés to competitions. "In my senior year, I played in 1974 for Franklin High at the Kennedy Center in Washington, D.C., and we toured Europe," says Rasmussen, who also gives jazz CDs to 20 secondary schools during the year.



Jazz is legendary in Seattle, where Pacific Northwest acts now make up nearly 10% of all CDs at Bud's Jazz Records. Jackson Street is where the 18-year-old store is located and where jazz began in the Emerald City in the late 1800s with the Yukon gold rush. (Photo: Patricia Bates)

VALLEY MEDIA, INC.

The Distribution Choice of Today's Most Successful Retailers

PEOPLE PRODUCT PERFORMANCE

Our team members are passionate, knowledgeable and experienced. We are customer-driven and quality-focused.

PRODUCT

We keep you in stock with our deep catalog of over 275,000 items, including music, video, DVD, games and accessories—one of the deepest selections you will find anywhere.

PERFORMANCE

We specialize in service. Our accuracy, fill and on-time delivery rates are the best in the industry.

The Distribution Choice of Today's Most Successful Retailers

To learn more about what Valley Media can do for you, call

800.845.8444

VALLEY MEDIA, INC.
www.valley-media.com



Bud's Jazz Records' revenue is stacking up for owner James Rasmussen in Seattle. He is expanding his inventory this year, along with staying open late on Thursday nights for Gallery Walks with the art community in Pioneer Square. (Photo: Patricia Bates)

WEA Confab Marks 29th Anniversary

When WEA celebrated its 29th anniversary at its annual convention, held Aug. 17-20 in Atlanta at the Renaissance Waverley Hotel, the company's 400 staffers were treated to three days of artist showcases and daily

departmental meetings. In addition to performances by 22 of the company's recording artists, there was a plethora of colorful Hawaiian shirts and hundreds of cell phones in use throughout the convention.



Maverick recording act No Authority performed at one of the talent showcases. Shown at the showcase, from left, are No Authority's Danny Zivatsky; Ray Milanese, WEA regional VP, Philadelphia; No Authority's Tommy McCarthy and Ricky G.; Howie Klein, president of Reprise Records; Guy Oseary, Maverick Entertainment partner; Dave Mount, chairman/CEO of WEA Inc.; and No Authority's Eric Stretch.



Yolande Adams accepted her first gold album award for her Elektra album "Mountain High . . . Valley Low" from Sylvie Rhone, chairman/CEO of Elektra Entertainment Group. Shown at the presentation, from left, are Alan Voss, executive VP/GM of WEA Corp.; Alan Fribble, executive VP of music sales for WEA; Jay Perloff, VP of sales for Elektra; Richard Nash, senior VP of urban promotion for Elektra; Adams; Dave Musto, chairman/CEO of WEA Inc.; Rhone; Randy Patrick, WEA regional VP, Atlanta; Rye Milnesee, WEA regional VP, Philadelphia; Danny Schone, WEA regional VP, Chicago; Tony Niemczyk, WEA regional VP, Los Angeles; and Greg Thompson, executive VP/GM of Elektra.



Dave Mount, chairman/CEO of WEA Inc., congratulated convention attendees on a "marvelous marketing performance that resulted in 69 gold albums, 31 platinum albums, and WEA catalog sales that scanned more than 120 million albums in the last 12 months."



Roger Ames, chairman/CEO of the Warner Music Group, gave the closing session speech.



WEA sales managers took a break from their meetings for a group shot. Shown in the front row, from left, are Cory Connerly, Renee Fuhrman, Cathy Inman, Roger Haimis, Sue Costello, Jack Klotz, Bill Brown, and Fran Alberto. Shown in the second row, from left, are Fred Barsuclo, Dann Cotter, Ron Hewlett, and Lorne Pleasants.



Atlantic recording act Collective Soul performed and posed afterward with executives. From left, the show's emcee, Collective Soul's Dean Poland; Rick Shoemaker, president of Warner/Chappell Music; Collective Soul's Will Turpin; Ron Shapiro, executive VP/GM for Atlantic Records; Dave Mount, chairman/CEO of WEA Inc.; Les Blied, chairman/CEO of Warner/Chappell Music; Collective Soul's Ed Roland; Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Roger Ames, chairman/CEO of the Warner Music Group; Rick Florio, senior VP of sales for Atlantic; Collective Soul's Ross Childress and Shane Evans; and Steve Davis, senior VP of artist development for Atlantic.

Top Music Videos

THIS WEEK		LAST WEEK		WEEKS ON CHART		COMPILATION: A NATIONAL SAMPLE OF RETAIL STORES, MUSIC RECENTLY RELEASED, AND INTERNET SITES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	 Billboard	Supplemental
TITLE, Artist				Distributing Label, Catalog Number		Principal Personnel		
1	1	5		NO. 1				
1	1	5		BALLER BLOOM* Superhero Live! Music Video D. 51834		Cash Money Millennials	19.95	
2	2	6		SUPERHERALIVE! Ariana Grande, Inc. 8002 Video 19790		Santana	19.95	
3	4	6		HARMONY IN THE HEARTLAND Spring House Video Chordant D. Group 44390		Bill & Gloria Gopher and Their Homecoming Partners	20.00	
4	5	9		AARON'S PARTY (COME GET IT) — THE VIDEO* Ariana Grande, Inc. 8002 Video 81721		Ariana Carter	1.95	
5	3	5		TRIBUTE! Veiga Music Video 77845		Yanis	20.00	
6	10	240		NAIL FREEZES OVER A* Gerardine Heale Live! Music Video & Video D. 39548		Engel	20.00	
7	16	12		BEFORE HE LIVES Spring House Video Chordant D. Group 44390		Bill & Gloria Gopher	19.95	
8	11	4		BRAND NEW DAY-LIVE! FROM THE U.M. ABAM Video Universal Music & Video D. 52383		Sling	19.95	
9	7	26		MEDFISH HOMECOMING Spring House Video Chordant D. Group 44390		Bill & Gloria Gopher	19.95	
10	12			TIME OUT WITH BRITNEY SPEARS* Capitol Video 41851		Britney Spears	19.95	
11	13	42		OCEAN'ROCK UNICORN Spring House Video Chordant 80200		2 ProSound Doggy Dog	19.95	
12	8	29		OH, MY GLORY Spring House Video Chordant D. Group 44390		Bill & Gloria Gopher	19.95	
13	NEW			ICE LESTER! Garner Record Music 30535		Montezzo	19.95	
14	15	14		S & M Evans Entertainment 4218		Matricea	20.00	
15	14	2		VIEW FROM THE VAULT Spring House Video Chordant D. Group 44390		Grateful Dead	19.95	
16	17	45		LISTENER SUPPORTED BMG Video 50005		Deer Matthews Band	19.95	
17	6	28		GOOD NEWS Spring House Video Chordant D. Group 44390		Bill & Gloria Gopher and Their Homecoming Partners	20.00	
18	21	102*		IN THE MIX WITH 'N SYNC* BMG Video 50000		'N Sync	19.95	
19	18			LIVE ON TOUR Spring House Video Chordant & Video D. 53252		Cash Money Millennials	19.95	
20	29	2		BACK STAGE PASS Columbia Music Video & Video Music Entertainment 50036		Various Artists	6.95	
21	19	7		MUSIC (VIDEO) Warner Record Music 30535		Madonna	1.95	
22	23	14		BIG MONEY MUSTAS Protagonist/Chordant Universal Music & Video D. 53080		Insane Clown Posse	20.00	
23	22	23		WYNETH: THE GREATEST HITS* Ariana Grande, Inc. 8002 Video 15746		Wyneth Houston	19.95	
24	4			MANLOW LIVE Video Entertainment 9930		Barry Manlow	19.95	
25	25	163		THE DANCE & MORE Warner Record Music 30485		Flashdance Music	19.95	
26	45			THE SEINE GETS HER WISH* BMG Video 50006		Childish Ambassadors	19.95	
27	17	12		THINGS SONG Spring House Video 40243		Sling	19.95	
28	49			LIVE IN CONCERT HBO Home Video Warner Music Video 51683		Cher	19.95	
29	35	48		THE VIDEO COLLECTION 92-99 Warner Record Music 30506		Madonna	19.95	
30	NEW			WELCOME TO OUR NEIGHBORHOOD Ariana Grande, Inc. 802		Silvestre	19.95	
31	RE-ENTER			HISTORY ON FILM VOLUME II Cash Money Video Super Music Entertainment 90138		Michael Jackson	19.95	
32	30	9		PURPOSE BY DESIGN Ariana Grande, Inc. 802		Red (remixed & Reboot for Christ)	19.95	
33	RE-ENTER			MEETING PEOPLE IS EASY Cash Money 71803		Redhead	19.95	
34	5	32		MOUNTAIN HOMECOMING Spring House Video Chordant D. Group 44376		Bill & Gloria Gopher and Their Homecoming Partners	19.95	
35	RE-ENTER			RAGE AGAINST THE MACHINE & MORE Epic Music Video Sony Music Entertainment 90180		Rage Against the Machine	19.95	
36	32	15		LIVE! Ariana Grande, Inc. 8002 Video 19953		Shania Twain	19.95	
37	34	5		IT'S GOOD WORKING LIVE HBO Home Video Sony Music Entertainment 50233		The Brooklyn Tabernacle Choir	19.95	
38	33	239		LIVE FROM AUSTIN, TEXAS & MORE HBO Home Video Sony Music Entertainment 50130		Steve Ray Vaughan and Double Trouble	19.95	
39	38	19		LIVE AT THE REASON THEATRE Columbia Music Video Sony Music Entertainment 90171		Jerman Taylor	14.95	
40	RE-ENTER			ONE NIGHT ONLY LIVE! Spring House Video Chordant Entertainment 5474		Ben Grass	19.95	

◊ RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos. △ RIAA platinum cert. for sales of 50,000 units for video singles. ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/WRP Communications.

Judy & David Retool Some Classic Fairy Tales In New Series

TWICE UPON A TIME: **Judy & David**, a Juno Award-winning, Toronto-based married couple and one of the most outstanding children's acts working today, have finally made inroads into U.S. retail stores. Their latest releases, and their first for acclaimed Toronto company the Children's Group, are a pair of retold fairy tales, "Pig-Mania" and "GoldiRocks," the initial releases in the duo's new series "Once Upon A Time." Both albums are available at Camelot, Coconuts, Harmony House, HMV, MediaPlus, Peaches, Strawberries, Virgin, Value Music, Barnes & Noble, and Borders, and online (amazon.com).



by Maing McCormick

cookbook. Throughout, Judy & David's infectious pop/rock tunes and ballads keep the action snapping along. Plus, the duo makes a point of incorporating "strong female characters," says David Gershon. "There aren't very many of them in classical fairy tales, by and large."

In "Goldilocks," the titular gal's frantic rock'n'roll guitarist goes from perpetual power chording keeper to the neighbors awake and her family in despair. Leaving home in a nobody-understands-me huff, she drops in on the Three Bears, who as we all know are out for a walk, and proceeds to wreak havoc with their furnishings and food. Here, **July & David** employ a wide variety of musical styles, including **Chuck Berry**-style rock'n'roll, country, calypso, light opera, and even klezmer, in Goldilocks' violin-spiced ode to porridge. Naturally, she learns her lesson too, added by a new character, a loquacious, Oxbridge-sounding one.

Not the least of the pleasures here is seeing how these well-worn stories benefit from the addition of strong female characters. There are laughs at every turn, and it's humor that works on multiple levels, from preschool to parental.

"Our work's been going in a lot of new directions," says Gershenson. "We've been developing a new touring symphonic show. We're writing music for a new version of 'Peter Pan,' which will be staged at Toronto's Elgin Theatre for six weeks starting in December. We've always been intrigued by the idea of doing stories—we use them a lot with our

NEW MEDIA. MyTurn.com promotes **Michael Fucha** to chairman/CEO in Alameda, Calif. MyTurn.com also names **Brian Dougherty** chief technical officer, **Steve Burleson** CFO/CDO, **Art Yeager** executive VP of business development worldwide, and **Michael Young** VP of manufacturing in Alameda, Calif. They were, respectively, chairman, interim CEO, founder of Wink Communications, CFO of Wesco International Inc., interim CEO of loonlms.com, and executive VP of operations for Foresight Electronics Inc.

Icebox Inc. names **Cheryl Parnell** COO and **Christos Garkinos** senior VP/chief marketing officer in Los Angeles. They were, respectively, executive VP/chief marketing officer

own kids, Jared, 3, and Abigail, 17 months, in every situation from bed-time to taking them to the bathroom. We wanted to combine music and stories and in doing so offer something recognizable to people who weren't familiar with us. [Judy & David have a preschool TV show in Canada, "Judy & David's Boom Box," and they've also sold a staggering 5 million copies of a cassette gift set called "The Little Yellow Bus."]

Gershon adds, "We also really love taking classic stories and putting new spins on them."

"Pigmania" was written in a three-day "burst of creativity—which was then fine-tuned for a year," he says. One track, "The Mamma Pig," he notes, "became a rock'n'roll gospel number, with a saxophone-blowing Mamma Pig telling her piglets to 'hit the road, Jack.'" Grown-ups are tickled, of course, "but kids get it, too."

The duo also tosses in more than a few in-jokes that offspring probably won't be old enough to appreciate (like a subtle but hilarious **Cheech & Chong** reference), making these albums unusually entertaining for parents.

Both Gershons feel the Children's Group, best known for its award-winning series "Susan Hammond's Classical Kids," is the ideal vehicle for their series. "We'd been talking to [company president] **Michelle Henderson** about doing something with them, maybe rereleasing 'The Little Yellow Bus,'" Gershon says.

But then the couple began fleshing out "Once Upon A Time," and the Gershons thought "the best place to take the series was right in our neighborhood," he says. "They've specialized in weaving modern-style stories with classical music, and this was classic stories set to modern music."

The albums, he notes, are co-produced by the couple along with noted Canadian producer and Juno winner **Lance Anderson (Leahy)**. The "Once Upon A Time" CDs

are also enhanced with CD-ROM components, "at no additional cost," notes Gershon. "We've put [in] games, coloring sheets, music video, and lyrics and use characters from the albums as hosts."

Judy & David are working up a live mall-tour version of both albums and even have a full-scale stage extravaganza mapped out for "GoldiRocks," which has interested a number of potential international investment partners. And then there are the next two releases in the series, which at this point look to be "Beantock" (a Woodstock-themed

"Jack And The Beanstalk," in which the story's magic legumes are a band called the Beansies) and a "Little Red Riding Hood" spinoff that may be titled "Red's In The Hood."

"The Big Bad Wolf makes a repeat appearance here," notes Gershon. "After his success as a tofu cookbook author, it comes out—on a tabloid talk show or something—that he's also [backlid] into scaring little girls in the forest."

In general, says Gershon, "the process of creating this series has been quite a different experience for us, and it's great fun."

Billboard.

NOVEMBER 4, 2000

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPORT, CATALOG NUMBER/STUDIOS COLLECTED, COMPILED AND PROVIDED BY		TITLE
					
1	14	48	READ-ALONG WALT DISNEY PRODUCTIONS (TM Copyright)		TOY STORY 2
2	2	27	VARIOUS ARTISTS • WALT DISNEY 0002625-5 (9/8/5 98)		HALLLOWEEN SONGS & SOUND
3	1	202	TOODLER TUNES BY NORTON (8/9/5) 1 (8/5 98)		26 CLASSIC SONGS FOR TOODLERS
4	3	104	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE (9/8/5) 1 (8/5 98)		TOODLER FAVORITES
5	4	252	VARIOUS ARTISTS • WALT DISNEY 8402656-5 (9/8/5 98)		DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
6	5	68	BEAR WALT DISNEY 8404383-3 (8/5 98) Copyright		BEAR IN THE BIG BLUE HOUSE
7	6	34	VARIOUS ARTISTS WALT DISNEY 8406780-3 (9/8/5 98)		RAGDOLLY JAMS VOL. 2
8	7	34	VARIOUS ARTISTS WALT DISNEY 8406780-3 (9/8/5 98)		LA VIDA MICKEY
9	22	2	VARIOUS ARTISTS WALT DISNEY 8406780-3 (9/8/5 98)		WOODY'S ROUNDUP
10	8	276	VARIOUS ARTISTS • WALT DISNEY 8406780-3 (9/8/5 98)		CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
11	12	216	VARIOUS ARTISTS • WALT DISNEY 8406780-3 (9/8/5 98)		DISNEY'S PRINCESS COLLECTION
12	10	13	THE POWERPUFF GIRLS RHYME 7354002-0 (9/8/5 98)		NERDIES & VILLAINS
13	9	133	VEGGIE TUNES BIG DECADENCE MUSIC/LYRIC STUDIOS (9/8/5 98)		VEGGIE TUNES
14	15	9	FRED MOLLIN WALT DISNEY 8406779-9 (9/8/5 98)		DISNEY'S LULLABY ALBUM
15	11	185	CELEBRATION KIDS CLASSICS • DISNEY 842720-3 (9/8/5 98)		SILLY SONGS
16	NEW!		READ-ALONG WALT DISNEY 6047739-9 (8/5 98)		TOY STORY 2 CD COMBO
17	16	182	VARIOUS ARTISTS • WALT DISNEY 8406780-3 (9/8/5 98)		DISNEY CHILDREN'S FAVORITES VOLUME 2
18	RE-ENTRY		MOMMY & ME MAGNIFY 5087372-2 (9/8/5 98)		TWINKY TWINKY LITTLE STAR
19	13	205	CELEBRATION KIDS CLASSICS • DISNEY 842720-3 (9/8/5 98)		SUNDAY SCHOOL SONGS
20	21	73	VARIOUS ARTISTS • WALT DISNEY 8406780-3 (9/8/5 98)		CLASSIC DISNEY VOL. 8 - 50 YEARS OF MUSICAL MAGIC
21	17	224	CELEBRATION KIDS CLASSICS • DISNEY 842720-3 (9/8/5 98)		ACTION BIBLE SONGS
22	18	35	READ-ALONG WALT DISNEY 8404216-5 (8/5 98) Copyright		TIGGER
23	NEW!		VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE 7572989-8 (9/8/5 98)		PLAYTIME FAVORITES
24	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 8406780-3 (9/8/5 98)		MORE SILLY SONGS
25	24	112	VEGGIE TUNES BIG DECADENCE MUSIC/LYRIC STUDIOS (9/8/5 98)		VEGGIE TUNES

Children's recordings: original motion picture soundtracks exclusive. ● Recording industry Assn. Of America (RIAA) certification for sales of 300,000 units. ● RIAA certification for sales of 1 million units, with sales figures shown **redacted by a numeral** following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Matanza includes vinyl LP a premiere. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked LG, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, BMG Music Communications, and Soundscan, Inc.

Home Video

MERCHANTS & MARKETING



Unnatural History. Workers at the Natural History Museum of Los Angeles County unroll a tape from the original "Jurassic Park" movie that was donated to the museum by Universal Studios Home Video in celebration of the film's debut on DVD. Universal president Greg Kumbula, at podium, hosted the festivities. DVD collector's editions of "Jurassic Park" and its sequel "The Lost World: Jurassic Park" arrived in stores Oct. 10. (Photo by Eric Charbonneau/Berliner Studio)

Special Interest Comes To Life On Web

Interactivity Seen As Large Advantage Over Videocassettes

BY CATHERINE APPLEFIELD OLSON

As Web sites try to offer new content for a variety of consumers, special-interest programming has found a new outlet beyond the traditional channels of home video and television.

An arsenal of companies, including the Internet Movie Channel, LearnFree.com, MP1 Networks, RocketVox.com, ShowMeTV, and VastVideo, have over the past year developed plans to digitize their content and deliver it to targeted Web audiences. The business models vary but the premise is basi-

cally the same: Consumers are hungry to find information about a specific topic, and special-interest programmers can provide the associated information.

"There are two types of programs—entertainment and special interest," says Will Leuden, CEO of ShowMeTV, which specializes in the how-to market. "When you think of the number of people who come to the Internet for information to learn how to do something, it is surprising that special-interest is one of the last categories to appear."

For producers of specialty programs, many of which have had limited retail exposure, the surge of interest from Internet companies facilitates an opportunity to broaden their audience and score some upfront cash via licensing deals, and share in revenue down the line. Additionally, in many cases Internet companies not only provide a



new window for the content but offer a direct retail channel for the product as well.

RocketVox.com, the brainchild of a couple of RealNetworks alumni, is following a model of licensing existing video, digitizing it, breaking it down into cyber-friendly, categorized clips, then releasing it—typically on a per-clip basis—to other Internet sites.

"We are providing the programming that will allow other sites to program their own channels," says Leuden. (Continued on page 63)

'Ultimate Toy Box' Defect Corrected After Recall; DVD Rental Site Launches

ANOTHER TOY STORY: Buena Vista Home Entertainment says everything is under control following the recall of about 1,000 units of the boxed set "Ultimate Toy Box." The set includes "Toy Story," "Toy Story 2," and a third disc with supplementary material. Some "Toy Story 2" discs, however, also included the R-rated "High Fidelity."

Technicolor, which replicated the disc, identified the problem as a "content mix" error but won't elaborate further. The replicator isolated the problem to one plant. "Technicolor will continue to investigate the cause of the defect and the magnitude of the problem," the replicator said in a statement.

The defect was isolated to Costco stores in the Midwest, which received replacement boxed sets by Oct. 21, just four days after it went on sale, according to a Buena Vista spokesman.

The recall affected less than 1% of the total units shipped, and Buena Vista and Technicolor say that none of the "Toy Story 2" discs in the twin pack was affected.

Consumers who notice the problem are asked to return the product to where they purchased it for a full refund or replacement. "Ultimate Toy Box" costs \$69.99. Buena Vista has set up a hot line to handle any questions about the recall. The number is 1-800-725-4768.

None of the VHS copies of "Toy Story 2" were affected by the recall.

OVERNIGHT DVD: Another online DVD rental Web site is set to launch Monday (30).

Redwood City, Calif.-based RentMyDVD.com will offer 8,000 titles for next-day delivery for \$3.50 for new releases and \$2.50 for catalog titles. Consumers can keep the DVDs for a week. A \$1.50 shipping charge applies for the first title and 75 cents for additional titles.

Unlike other online retailers that farm out fulfillment duties, RentMyDVD will set up its own distribution centers. Two will operate out of San Francisco and New York, with another 13 expected to be open by the end of next year, according to

VP of marketing **Toy Hicks**.

Long-term plans call for other centers to be offered franchises. Hicks says the company wants to franchise 260 distribution centers around the country. "We want to provide next-day service, and the only way to do that is to control the inventory," he says.

RentMyDVD.com also wants to turn the distribution centers into electronic distribution centers for video-on-demand movies.

In addition to the flat rental rates, consumers can choose a monthly plan that automatically sends them movies they sign up for in advance. The company also plans to institute a subscription program next year.

Opening-day specials include a free title for every paid rental. Half-price shipping fees also apply.

The site plans to rent video games and game consoles as well as DVD players, says Hicks. The site plans to be beginning in the first quarter of 2001. Used DVDs will be offered for sale.



by Eileen Fitzpatrick

EN ESPAÑOL: Warner Vision International will simultaneously release Luis Miguel's "Vivo" on DVD and VHS in Europe, South America, and the U.S. on Monday (30).

The concert video was filmed during Miguel's five-night sold-out stop in Monterrey, Mexico, at the Fundidora Stadium. Miguel was touring in support of his Latin Grammy Award-winning album "Amarte Es Un Placer."

The title is available through Warner Music Vision in Europe and South America and through WEA Latin in the U.S. It is the first of 50 titles expected from Warner Vision International, which is creating programs specifically targeted to the Latin American DVD marketplace.

In other DVD news, the Consumer Electronics Assn. reports that third-quarter DVD player shipments topped 2.5 million units in the U.S. The DVD Entertainment Group predicts penetration levels will reach 13 million households, up from 10 million predicted earlier this year.

'The Harder They Come' Debuts On DVD With Cliff's Commentary

BY JIM BESSMAN

NEW YORK—One of the more influential music films comes to DVD Tuesday (31) with the Criterion Collection release of "The Harder They Come," the landmark 1973 Jamaican-chief crime story starring Jimmy Cliff.

Regarded as the first film to introduce reggae to the American mainstream, "The Harder They Come" was written and directed by Perry Henzell and depicts the underground culture in Kingston's shantytowns where reggae became a powerful sociopolitical force. It also portrayed the vernal underbelly of the reggae music business and featured a classic soundtrack starting with reggae legends as Cliff, Desmond Dekker, and Toots & the Maytals.

The \$39.95 DVD offers a widescreen digital transfer, supervised by Henzell, who also provides audio commentary with Cliff. Also included is an interview with Island Records founder and key reggae proponent Chris Blackwell, who helped fund the movie and released the soundtrack. Bios and discographies of the film's musicians are included as well.

"The soundtrack album was the first big reggae album," says Criterion staff producer Karen Stetler, who produced the DVD version of "The Harder They Come." "So it's interesting to get the perspective on the music—and the movie's role in its ensuing success—from those who were instrumental in bringing reggae to an international audience."

Stetler singles out Cliff's involvement in the commentary track as one of the key elements of the DVD. "He's always touring and is hard to track down, but we were able to meet up with him at a concert stop in Florida," she says. "There isn't much archival material available on the film because it was done on a shoestring budget, so it's great to have Jimmy's participation—and Perry's. They both have such beautiful speaking voices."

On the DVD Henzell explains how he relied on friends to cobble together the financing for the picture. "He was from a privileged, white family in Jamaica but was interested in the 'real' Jamaica and the freedom to run around and experience it," Stetler says. "It took him a while to make [the movie], but he finally got it finished and exhibited in the States at the Filmmex festival, where it was initially shown."

Henzell also discusses the music selections and how the movie's title was chosen after Cliff wrote the song "The Harder They Come" during the filming.

"We did an audio restoration to clean [the soundtrack] up, and it sounds great on DVD," says Stetler. "It's one of those movies with lasting popularity that affects people. Perry and Jimmy both talk about that: There's the underlying plot, and Jimmy says that the portrayal of Jamaicans is no real that it has this kind of universal appeal for people."

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/ Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
No. 1								
1	1	5	THE LITTLE MERMAID: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19880	Animated	2000	NR	\$24.95
2	10	2	BALLER BLOOM [®]	Cash Money Universal Music & Video Dist. 53834	Cash Money Milkincakes	2000	NR	\$9.95
3	4	21	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	\$9.95
4	5	10	ERIN BROCKOVICH	Universal Studio Home Video 85710	Julia Roberts Robert Forney	2000	R	\$24.95
5	12	6	ECW: EXTREME EVOLUTION	Pioneer Entertainment 71404	Various Artists	2000	NR	\$4.95
6	2	13	MARY KATE & ASHLEY: SCHOOLSOUT PARTY	Dustlar Video Warner Home Video 55501	Mary-Kate & Ashley Olsen	2000	NR	\$4.95
7	3	16	PLAYBOY'S WET & WILD: SLIPPERY WHEN WET	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	\$9.95
8	14	6	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	\$9.95
9	7	22	AMERICAN PIE	Universal Studio Home Video 84436	Jason Biggs Anthony Hannigan	1999	NR	\$9.95
10	15	7	NEXT FRIDAY	New Line Home Video Warner Home Video 92334	Ice Cube	1999	R	\$9.95
11	6	19	PLAYBOY'S SEXY GIRLS NEXT DOOR	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	\$9.95
12	36	15	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 53718	Animated	1994	NR	\$9.95
13	9	22	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 356823	Animated	1999	R	\$9.95
14	25	23	PLAYBOY VIDEO CENTERFOLD: PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	John Ann Paterson	2000	NR	\$9.95
15	NEW	1	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & Video Dist. PBV0868	Various Artists	2000	NR	\$9.95
16	19	11	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19551	Animated	2000	NR	\$24.95
17	8	15	THE SIXTH SENSE	Universal Pictures Home Video Buena Vista Home Entertainment 18301	Brake Wiley Jeffrey Wright	1999	PG-13	\$24.95
18	15	44	THE MATRIX	Warner Home Video 17327	Keanu Reeves Laurence Fishburne	1999	R	\$9.95
19	NEW	1	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0867	Various Artists	2000	NR	\$9.95
20	21	7	THE BEST MAN	Universal Studio Home Video 20715	Top Dugg Wu Long	1999	R	\$9.95
21	11	8	THE TIGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	R	\$24.95
22	34	17	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	\$9.95
23	NEW	1	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tim Allen Trixie Alexander	1999	R	\$24.95
24	13	5	THE SIMPSONS: TRICK OR TREATHOUSE	FoxVideo 2000478	The Simpsons	2000	NR	\$6.95
25	18	5	KILLER ALMONDS FROM OUTER SPACE	MGM Home Entertainment 1000957	John Vernon	1990	PG-13	\$24.95
26	36	11	THE FOG	MGM Home Entertainment 100612	Jamie Lee Curtis	1979	R	\$9.95
27	22	6	EYES WIDE SHUT	Warner Home Video 17655	Tate Cassin Nicole Kidman	1999	R	\$9.95
28	27	48	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipknot	1999	NR	\$9.95
29	20	7	END OF DAYS	Universal Studio Home Video 85240	Arnold Schwarzenegger	1999	R	\$9.95
30	NEW	1	GENERATION GAWK: VOL. 1	A.D.V. Film: G00010	Animated	2000	NR	\$9.95
31	32	43	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	\$24.95
32	NEW	1	GOYARD: VOL. 1	A.D.V. Film: C010	Animated	2000	NR	\$9.95
33	14	5	BOYS DON'T CRY	FoxVideo	Healy Swank Cherry Garcia	1999	R	\$9.95
34	14	9	SUMURAI X	A.D.V. Film: C010	Animated	2000	NR	\$9.95
35	14	14	MY DOG SKIP	Warner Home Video 18265	Frankie Muniz Scott Caan	2000	PG	\$9.95
36	35	9	THE BONE COLLECTOR	Universal Studio Home Video	Douglas Washington Angela Jolie	1999	R	\$9.95
37	32	9	SLEEPY HOLLOW	Paramount Home Video 329623	Johnny Depp Christina Ricci	1999	R	\$9.95
38	23	4	AARON'S PARTY (COME AND GET IT) - THE VIDEO	BMG/Jambalaya Video BMG Video 42721	Aaron Carter	2000	NR	\$9.95
39	40	14	SHAMF	MGM Home Entertainment 990551	Richard Roundtree	1981	A	\$9.95
40	20	2	YAMMYE LOVERS	MGM Home Entertainment 120072	Reynold Ruff Peggy Davis	1999	R	\$24.95

■ R/Rated: Not for sale to children under 17 years of age. ■ PG-13: Parents strongly cautioned. ■ PG: Parents strongly cautioned. ■ NR: Not Rated. ■ G: General Audiences. ■ All Ages Admitted. ■ R: Restricted. ■ R-13: Restricted. ■ R-16: Restricted. ■ R-18: Restricted. ■ R-19: Restricted. ■ R-20: Restricted. ■ R-21: Restricted. ■ R-22: Restricted. ■ R-23: Restricted. ■ R-24: Restricted. ■ R-25: Restricted. ■ R-26: Restricted. ■ R-27: Restricted. ■ R-28: Restricted. ■ R-29: Restricted. ■ R-30: Restricted. ■ R-31: Restricted. ■ R-32: Restricted. ■ R-33: Restricted. ■ R-34: Restricted. ■ R-35: Restricted. ■ R-36: Restricted. ■ R-37: Restricted. ■ R-38: Restricted. ■ R-39: Restricted. ■ R-40: Restricted. ■ R-41: Restricted. ■ R-42: Restricted. ■ R-43: Restricted. ■ R-44: Restricted. ■ R-45: Restricted. ■ R-46: Restricted. ■ R-47: Restricted. ■ R-48: Restricted. ■ R-49: Restricted. ■ R-50: Restricted. ■ R-51: Restricted. ■ R-52: Restricted. ■ R-53: Restricted. ■ R-54: Restricted. ■ R-55: Restricted. ■ R-56: Restricted. ■ R-57: Restricted. ■ R-58: Restricted. ■ R-59: Restricted. ■ R-60: Restricted. ■ R-61: Restricted. ■ R-62: Restricted. ■ R-63: Restricted. ■ R-64: Restricted. ■ R-65: Restricted. ■ R-66: Restricted. ■ R-67: Restricted. ■ R-68: Restricted. ■ R-69: Restricted. ■ R-70: Restricted. ■ R-71: Restricted. ■ R-72: Restricted. ■ R-73: Restricted. ■ R-74: Restricted. ■ R-75: Restricted. ■ R-76: Restricted. ■ R-77: Restricted. ■ R-78: Restricted. ■ R-79: Restricted. ■ R-80: Restricted. ■ R-81: Restricted. ■ R-82: Restricted. ■ R-83: Restricted. ■ R-84: Restricted. ■ R-85: Restricted. ■ R-86: Restricted. ■ R-87: Restricted. ■ R-88: Restricted. ■ R-89: Restricted. ■ R-90: Restricted. ■ R-91: Restricted. ■ R-92: Restricted. ■ R-93: Restricted. ■ R-94: Restricted. ■ R-95: Restricted. ■ R-96: Restricted. ■ R-97: Restricted. ■ R-98: Restricted. ■ R-99: Restricted. ■ R-100: Restricted. ■ R-101: Restricted. ■ R-102: Restricted. ■ R-103: Restricted. ■ R-104: Restricted. ■ R-105: Restricted. ■ R-106: Restricted. ■ R-107: Restricted. ■ R-108: Restricted. ■ R-109: Restricted. ■ R-110: Restricted. ■ R-111: Restricted. ■ R-112: Restricted. ■ R-113: Restricted. ■ R-114: Restricted. ■ R-115: Restricted. ■ R-116: Restricted. ■ R-117: Restricted. ■ R-118: Restricted. ■ R-119: Restricted. ■ R-120: Restricted. ■ R-121: Restricted. ■ R-122: Restricted. ■ R-123: Restricted. ■ R-124: Restricted. ■ R-125: Restricted. ■ R-126: Restricted. ■ R-127: Restricted. ■ R-128: Restricted. ■ R-129: Restricted. ■ R-130: Restricted. ■ R-131: Restricted. ■ R-132: Restricted. ■ R-133: Restricted. ■ R-134: Restricted. ■ R-135: Restricted. ■ R-136: Restricted. ■ R-137: Restricted. ■ R-138: Restricted. ■ R-139: Restricted. ■ R-140: Restricted. ■ R-141: Restricted. ■ R-142: Restricted. ■ R-143: Restricted. ■ R-144: Restricted. ■ R-145: Restricted. ■ R-146: Restricted. ■ R-147: Restricted. ■ R-148: Restricted. ■ R-149: Restricted. ■ R-150: Restricted. ■ R-151: Restricted. ■ R-152: Restricted. ■ R-153: Restricted. ■ R-154: Restricted. ■ R-155: Restricted. ■ R-156: Restricted. ■ R-157: Restricted. ■ R-158: Restricted. ■ R-159: Restricted. ■ R-160: Restricted. ■ R-161: Restricted. ■ R-162: Restricted. ■ R-163: Restricted. ■ R-164: Restricted. ■ R-165: Restricted. ■ R-166: Restricted. ■ R-167: Restricted. ■ R-168: Restricted. ■ R-169: Restricted. ■ R-170: Restricted. ■ R-171: Restricted. ■ R-172: Restricted. ■ R-173: Restricted. ■ R-174: Restricted. ■ R-175: Restricted. ■ R-176: Restricted. ■ R-177: Restricted. ■ R-178: Restricted. ■ R-179: Restricted. ■ R-180: Restricted. ■ R-181: Restricted. ■ R-182: Restricted. ■ R-183: Restricted. ■ R-184: Restricted. ■ R-185: Restricted. ■ R-186: Restricted. ■ R-187: Restricted. ■ R-188: Restricted. ■ R-189: Restricted. ■ R-190: Restricted. ■ R-191: Restricted. ■ R-192: Restricted. ■ R-193: Restricted. ■ R-194: Restricted. ■ R-195: Restricted. ■ R-196: Restricted. ■ R-197: Restricted. ■ R-198: Restricted. ■ R-199: Restricted. ■ R-200: Restricted. ■ R-201: Restricted. ■ R-202: Restricted. ■ R-203: Restricted. ■ R-204: Restricted. ■ R-205: Restricted. ■ R-206: Restricted. ■ R-207: Restricted. ■ R-208: Restricted. ■ R-209: Restricted. ■ R-210: Restricted. ■ R-211: Restricted. ■ R-212: Restricted. ■ R-213: Restricted. ■ R-214: Restricted. ■ R-215: Restricted. ■ R-216: Restricted. ■ R-217: Restricted. ■ R-218: Restricted. ■ R-219: Restricted. ■ R-220: Restricted. ■ R-221: Restricted. ■ R-222: Restricted. ■ R-223: Restricted. ■ R-224: Restricted. ■ R-225: Restricted. ■ R-226: Restricted. ■ R-227: Restricted. ■ R-228: Restricted. ■ R-229: Restricted. ■ R-230: Restricted. ■ R-231: Restricted. ■ R-232: Restricted. ■ R-233: Restricted. ■ R-234: Restricted. ■ R-235: Restricted. ■ R-236: Restricted. ■ R-237: Restricted. ■ R-238: Restricted. ■ R-239: Restricted. ■ R-240: Restricted. ■ R-241: Restricted. ■ R-242: Restricted. ■ R-243: Restricted. ■ R-244: Restricted. ■ R-245: Restricted. ■ R-246: Restricted. ■ R-247: Restricted. ■ R-248: Restricted. ■ R-249: Restricted. ■ R-250: Restricted. ■ R-251: Restricted. ■ R-252: Restricted. ■ R-253: Restricted. ■ R-254: Restricted. ■ R-255: Restricted. ■ R-256: Restricted. ■ R-257: Restricted. ■ R-258: Restricted. ■ R-259: Restricted. ■ R-260: Restricted. ■ R-261: Restricted. ■ R-262: Restricted. ■ R-263: Restricted. ■ R-264: Restricted. ■ R-265: Restricted. ■ R-266: Restricted. ■ R-267: Restricted. ■ R-268: Restricted. ■ R-269: Restricted. ■ R-270: Restricted. ■ R-271: Restricted. ■ R-272: Restricted. ■ R-273: Restricted. ■ R-274: Restricted. ■ R-275: Restricted. ■ R-276: Restricted. ■ R-277: Restricted. ■ R-278: Restricted. ■ R-279: Restricted. ■ R-280: Restricted. ■ R-281: Restricted. ■ R-282: Restricted. ■ R-283: Restricted. ■ R-284: Restricted. ■ R-285: Restricted. ■ R-286: Restricted. ■ R-287: Restricted. ■ R-288: Restricted. ■ R-289: Restricted. ■ R-290: Restricted. ■ R-291: Restricted. ■ R-292: Restricted. ■ R-293: Restricted. ■ R-294: Restricted. ■ R-295: Restricted. ■ R-296: Restricted. ■ R-297: Restricted. ■ R-298: Restricted. ■ R-299: Restricted. ■ R-300: Restricted. ■ R-301: Restricted. ■ R-302: Restricted. ■ R-303: Restricted. ■ R-304: Restricted. ■ R-305: Restricted. ■ R-306: Restricted. ■ R-307: Restricted. ■ R-308: Restricted. ■ R-309: Restricted. ■ R-310: Restricted. ■ R-311: Restricted. ■ R-312: Restricted. ■ R-313: Restricted. ■ R-314: Restricted. ■ R-315: Restricted. ■ R-316: Restricted. ■ R-317: Restricted. ■ R-318: Restricted. ■ R-319: Restricted. ■ R-320: Restricted. ■ R-321: Restricted. ■ R-322: Restricted. ■ R-323: Restricted. ■ R-324: Restricted. ■ R-325: Restricted. ■ R-326: Restricted. ■ R-327: Restricted. ■ R-328: Restricted. ■ R-329: Restricted. ■ R-330: Restricted. ■ R-331: Restricted. ■ R-332: Restricted. ■ R-333: Restricted. ■ R-334: Restricted. ■ R-335: Restricted. ■ R-336: Restricted. ■ R-337: Restricted. ■ R-338: Restricted. ■ R-339: Restricted. ■ R-340: Restricted. ■ R-341: Restricted. ■ R-342: Restricted. ■ R-343: Restricted. ■ R-344: Restricted. ■ R-345: Restricted. ■ R-346: Restricted. ■ R-347: Restricted. ■ R-348: Restricted. ■ R-349: Restricted. ■ R-350: Restricted. ■ R-351: Restricted. ■ R-352: Restricted. ■ R-353: Restricted. ■ R-354: Restricted. ■ R-355: Restricted. ■ R-356: Restricted. ■ R-357: Restricted. ■ R-358: Restricted. ■ R-359: Restricted. ■ R-360: Restricted. ■ R-361: Restricted. ■ R-362: Restricted. ■ R-363: Restricted. ■ R-364: Restricted. ■ R-365: Restricted. ■ R-366: Restricted. ■ R-367: Restricted. ■ R-368: Restricted. ■ R-369: Restricted. ■ R-370: Restricted. ■ R-371: Restricted. ■ R-372: Restricted. ■ R-373: Restricted. ■ R-374: Restricted. ■ R-375: Restricted. ■ R-376: Restricted. ■ R-377: Restricted. ■ R-378: Restricted. ■ R-379: Restricted. ■ R-380: Restricted. ■ R-381: Restricted. ■ R-382: Restricted. ■ R-383: Restricted. ■ R-384: Restricted. ■ R-385: Restricted. ■ R-386: Restricted. ■ R-387: Restricted. ■ R-388: Restricted. ■ R-389: Restricted. ■ R-390: Restricted. ■ R-391: Restricted. ■ R-392: Restricted. ■ R-393: Restricted. ■ R-394: Restricted. ■ R-395: Restricted. ■ R-396: Restricted. ■ R-397: Restricted. ■ R-398: Restricted. ■ R-399: Restricted. ■ R-400: Restricted. ■ R-401: Restricted. ■ R-402: Restricted. ■ R-403: Restricted. ■ R-404: Restricted. ■ R-405: Restricted. ■ R-406: Restricted. ■ R-407: Restricted. ■ R-408: Restricted. ■ R-409: Restricted. ■ R-410: Restricted. ■ R-411: Restricted. ■ R-412: Restricted. ■ R-413: Restricted. ■ R-414: Restricted. ■ R-415: Restricted. ■ R-416: Restricted. ■ R-417: Restricted. ■ R-418: Restricted. ■ R-419: Restricted. ■ R-420: Restricted. ■ R-421: Restricted. ■ R-422: Restricted. ■ R-423: Restricted. ■ R-424: Restricted. ■ R-425: Restricted. ■ R-426: Restricted. ■ R-427: Restricted. ■ R-428: Restricted. ■ R-429: Restricted. ■ R-430: Restricted. ■ R-431: Restricted. ■ R-432: Restricted. ■ R-433: Restricted. ■ R-434: Restricted. ■ R-435: Restricted. ■ R-436: Restricted. ■ R-437: Restricted. ■ R-438: Restricted. ■ R-439: Restricted. ■ R-440: Restricted. ■ R-441: Restricted. ■ R-442: Restricted. ■ R-443: Restricted. ■ R-444: Restricted. ■ R-445: Restricted. ■ R-446: Restricted. ■ R-447: Restricted. ■ R-448: Restricted. ■ R-449: Restricted. ■ R-450: Restricted. ■ R-451: Restricted. ■ R-452: Restricted. ■ R-453: Restricted. ■ R-454: Restricted. ■ R-455: Restricted. ■ R-456: Restricted. ■ R-457: Restricted. ■ R-458: Restricted. ■ R-459: Restricted. ■ R-460: Restricted. ■ R-461: Restricted. ■ R-462: Restricted. ■ R-463: Restricted. ■ R-464: Restricted. ■ R-465: Restricted. ■ R-466: Restricted. ■ R-467: Restricted. ■ R-468: Restricted. ■ R-469: Restricted. ■ R-470: Restricted. ■ R-471: Restricted. ■ R-472: Restricted. ■ R-473: Restricted. ■ R-474: Restricted. ■ R-475: Restricted. ■ R-476: Restricted. ■ R-477: Restricted. ■ R-478: Restricted. ■ R-479: Restricted. ■ R-480: Restricted. ■ R-481: Restricted. ■ R-482: Restricted. ■ R-483: Restricted. ■ R-484: Restricted. ■ R-485: Restricted. ■ R-486: Restricted. ■ R-487: Restricted. ■ R-488: Restricted. ■ R-489: Restricted. ■ R-490: Restricted. ■ R-491: Restricted. ■ R-492: Restricted. ■ R-493: Restricted. ■ R-494: Restricted. ■ R-495: Restricted. ■ R-496: Restricted. ■ R-497: Restricted. ■ R-498: Restricted. ■ R-499: Restricted. ■ R-500: Restricted. ■ R-501: Restricted. ■ R-502: Restricted. ■ R-503: Restricted. ■ R-504: Restricted. ■ R-505: Restricted. ■ R-506: Restricted. ■ R-507: Restricted. ■ R-508: Restricted. ■ R-509: Restricted. ■ R-510: Restricted. ■ R-511: Restricted. ■ R-512: Restricted. ■ R-513: Restricted. ■ R-514: Restricted. ■ R-515: Restricted. ■ R-516: Restricted. ■ R-517: Restricted. ■ R-518: Restricted. ■ R-519: Restricted. ■ R-520: Restricted. ■ R-521: Restricted. ■ R-522: Restricted. ■ R-523: Restricted. ■ R-524: Restricted. ■ R-525: Restricted. ■ R-526: Restricted. ■ R-527: Restricted. ■ R-528: Restricted. ■ R-529: Restricted. ■ R-530: Restricted. ■ R-531: Restricted. ■ R-532: Restricted. ■ R-533: Restricted. ■ R-534: Restricted. ■ R-535: Restricted. ■ R-536: Restricted. ■ R-537: Restricted. ■ R-538: Restricted. ■ R-539: Restricted. ■ R-540: Restricted. ■ R-541: Restricted. ■ R-542: Restricted. ■ R-543: Restricted. ■ R-544: Restricted. ■ R-545: Restricted. ■ R-546: Restricted. ■ R-547: Restricted. ■ R-548: Restricted. ■ R-549: Restricted. ■ R-550: Restricted. ■ R-551: Restricted. ■ R-552: Restricted. ■ R-553: Restricted. ■ R-554: Restricted. ■ R-555: Restricted. ■ R-556: Restricted. ■ R-557: Restricted. ■ R-558: Restricted. ■ R-559: Restricted. ■ R-560: Restricted. ■ R-561: Restricted. ■ R-562: Restricted. ■ R-563: Restricted. ■ R-564: Restricted. ■ R-565: Restricted. ■ R-566: Restricted. ■ R-567: Restricted. ■ R-568: Restricted. ■ R-569: Restricted. ■ R-570: Restricted. ■ R-571: Restricted. ■ R-572: Restricted. ■ R-573: Restricted. ■ R-574: Restricted. ■ R-575: Restricted. ■ R-576: Restricted. ■ R-577: Restricted. ■ R-578: Restricted. ■ R-579: Restricted. ■ R-580: Restricted. ■ R-581: Restricted. ■ R-582: Restricted. ■ R-583: Restricted. ■ R-584: Restricted. ■ R-585: Restricted. ■ R-586: Restricted. ■ R-587: Restricted. ■ R-588: Restricted. ■ R-589: Restricted. ■ R-590: Restricted. ■ R-591: Restricted. ■ R-592: Restricted. ■ R-593: Restricted. ■ R-594: Restricted. ■ R-595: Restricted. ■ R-596: Restricted. ■ R-597: Restricted. ■ R-598: Restricted. ■ R-599: Restricted. ■ R-600: Restricted. ■ R-601: Restricted. ■ R-602: Restricted. ■ R-603: Restricted. ■ R-604: Restricted. ■ R-605: Restricted. ■ R-606: Restricted. ■ R-607: Restricted. ■ R-608: Restricted. ■ R-609: Restricted. ■ R-610: Restricted. ■ R-611: Restricted. ■ R-612: Restricted. ■ R-613: Restricted. ■ R-614: Restricted. ■ R-615: Restricted. ■ R-616: Restricted. ■ R-617: Restricted. ■ R-618: Restricted. ■ R-619: Restricted. ■ R-620: Restricted. ■ R-621: Restricted. ■ R-622: Restricted. ■ R-623: Restricted. ■ R-624: Restricted. ■ R-625: Restricted. ■ R-626: Restricted. ■ R-627: Restricted. ■ R-628: Restricted. ■ R-629: Restricted. ■ R-630: Restricted. ■ R-631: Restricted. ■ R-632: Restricted. ■ R-633: Restricted. ■ R-634: Restricted. ■ R-635: Restricted. ■ R-636: Restricted. ■ R-637: Restricted. ■ R-638: Restricted. ■ R-639: Restricted. ■ R-640: Restricted. ■ R-641: Restricted. ■ R-642: Restricted. ■ R-643: Restricted. ■ R-644: Restricted. ■ R-645: Restricted. ■ R-646: Restricted. ■ R-647: Restricted. ■ R-648: Restricted. ■ R-649: Restricted. ■ R-650: Restricted. ■ R-651: Restricted. ■ R-652: Restricted. ■ R-653: Restricted. ■ R-654: Restricted. ■ R-655: Restricted. ■ R-656: Restricted. ■ R-657: Restricted. ■ R-658: Restricted. ■ R-659: Restricted. ■ R-660: Restricted. ■ R-661: Restricted. ■ R-662: Restricted. ■ R-663: Restricted. ■ R-664: Restricted. ■ R-665: Restricted. ■ R-666: Restricted. ■ R-667: Restricted. ■ R-668: Restricted. ■ R-669: Restricted. ■ R-670: Restricted. ■ R-671: Restricted. ■ R-672: Restricted. ■ R-673: Restricted. ■ R-674: Restricted. ■ R-675: Restricted. ■ R-676: Restricted. ■ R-677: Restricted. ■ R-678: Restricted. ■ R-679: Restricted. ■ R-680: Restricted. ■ R-681: Restricted. ■ R-682: Restricted. ■ R-683: Restricted. ■ R-684: Restricted. ■ R-685: Restricted. ■ R-686: Restricted. ■ R-687: Restricted. ■ R-688: Restricted. ■ R-689: Restricted. ■ R-690: Restricted. ■ R-691: Restricted. ■ R-692: Restricted. ■ R-693: Restricted. ■ R-694: Restricted. ■ R-695: Restricted. ■ R-696: Restricted. ■ R-697: Restricted. ■ R-698: Restricted. ■ R-699: Restricted. ■ R-700: Restricted. ■ R-701: Restricted. ■ R-702: Restricted. ■ R-703: Restricted. ■ R-704: Restricted. ■ R-705: Restricted. ■ R-706: Restricted. ■ R-707: Restricted. ■ R-708: Restricted. ■ R-709: Restricted. ■ R-710: Restricted. ■ R-711: Restricted. ■ R-712: Restricted. ■ R-713: Restricted. ■ R-714: Restricted. ■ R-715: Restricted. ■ R-716: Restricted. ■ R-717: Restricted. ■ R-718: Restricted. ■ R-719: Restricted. ■ R-720: Restricted. ■ R-721: Restricted. ■ R-722: Restricted. ■ R-723: Restricted. ■ R-724: Restricted. ■ R-725: Restricted. ■ R-726: Restricted. ■ R-727: Restricted. ■ R-728: Restricted. ■ R-729: Restricted. ■ R-730: Restricted. ■ R-731: Restricted. ■ R-732: Restricted. ■ R-733: Restricted. ■ R-734: Restricted. ■ R-735: Restricted. ■ R-736: Restricted. ■ R-737: Restricted. ■ R-738: Restricted. ■ R-739: Restricted. ■ R-740: Restricted. ■ R-741: Restricted. ■ R-742: Restricted. ■ R-743: Restricted. ■ R-744: Restricted. ■ R-745: Restricted. ■ R-746: Restricted. ■ R-747: Restricted. ■ R-748: Restricted. ■ R-749: Restricted. ■ R-750: Restricted. ■ R-751: Restricted. ■ R-752: Restricted. ■ R-753: Restricted. ■ R-754: Restricted. ■ R-755: Restricted. ■ R-756: Restricted. ■ R-757: Restricted. ■ R-758: Restricted. ■ R-759: Restricted. ■ R-760: Restricted. ■ R-761: Restricted. ■ R-762: Restricted. ■ R-763: Restricted. ■ R-764: Restricted. ■ R-765: Restricted. ■ R-766: Restricted. ■ R-767: Restricted. ■ R-768: Restricted. ■ R-769: Restricted. ■ R-770: Restricted. ■ R-771: Restricted. ■ R-772: Restricted. ■ R-773: Restricted. ■ R-774: Restricted. ■ R-775: Restricted. ■ R-776: Restricted. ■ R-777: Restricted. ■ R-778: Restricted. ■ R-779: Restricted. ■ R-780: Restricted. ■ R-781: Restricted. ■ R-782: Restricted. ■ R-783: Restricted. ■ R-784: Restricted. ■ R-785: Restricted. ■ R-786: Restricted. ■ R-787: Restricted. ■ R-788: Restricted. ■ R-789: Restricted. ■ R-790: Restricted. ■ R-791: Restricted. ■ R-792: Restricted. ■ R-793: Restricted. ■ R-794: Restricted. ■ R-795: Restricted. ■ R-796: Restricted. ■ R-797: Restricted. ■ R-798: Restricted. ■ R-799: Restricted. ■ R-800: Restricted. ■ R-801: Restricted. ■ R-802: Restricted. ■ R-803: Restricted. ■ R-804: Restricted. ■ R-805: Restricted. ■ R-806: Restricted. ■ R-807: Restricted. ■ R-808: Restricted. ■ R-809: Restricted. ■ R-810: Restricted. ■ R-811: Restricted. ■ R-812: Restricted. ■ R-813: Restricted. ■ R-814: Restricted. ■ R-815: Restricted. ■ R-816: Restricted. ■ R-817: Restricted. ■ R-818: Restricted. ■ R-819: Restricted. ■ R-820: Restricted. ■ R-821: Restricted. ■ R-822: Restricted. ■ R-823: Restricted. ■ R-824: Restricted. ■ R-825: Restricted. ■ R-826: Restricted. ■ R-827: Restricted. ■ R-828: Restricted. ■ R-829: Restricted. ■ R-830: Restricted. ■ R-831: Restricted. ■ R-832: Restricted. ■ R-833: Restricted. ■ R-834: Restricted. ■ R-835: Restricted. ■ R-836: Restricted. ■ R-837: Restricted. ■ R-838: Restricted. ■ R-839: Restricted. ■ R-840: Restricted. ■ R-841: Restricted. ■ R-842: Restricted. ■ R-843: Restricted. ■ R-844: Restricted. ■ R-845: Restricted. ■ R-846: Restricted. ■ R-847: Restricted. ■ R-848: Restricted. ■ R-849: Restricted. ■ R-850: Restricted. ■ R-851: Restricted. ■ R-852: Restricted. ■ R-853: Restricted. ■ R-854: Restricted. ■ R-855: Restricted. ■ R-856: Restricted. ■ R-857: Restricted. ■ R-858: Restricted. ■ R-859: Restricted. ■ R-860: Restricted. ■ R-861: Restricted. ■ R-862: Restricted. ■ R-863: Restricted. ■ R-864: Restricted. ■ R-865: Restricted. ■ R-866: Restricted. ■ R-867: Restricted. ■ R-868: Restricted. ■ R-869: Restricted. ■ R-870: Restricted. ■ R-871: Restricted. ■ R-872: Restricted. ■ R-873: Restricted. ■ R-874: Restricted. ■ R-875: Restricted. ■ R-876: Restricted. ■ R-877: Restricted. ■ R-878: Restricted. ■ R-879: Restricted. ■ R-880: Restricted. ■ R-881: Restricted. ■ R-882: Restricted. ■ R-883: Restricted. ■ R-884: Restricted. ■ R-885: Restricted. ■ R-886: Restricted. ■ R-887: Restricted. ■ R-888: Restricted. ■ R-889: Restricted. ■ R-890: Restricted. ■ R-891: Restricted. ■ R-892: Restricted. ■ R-893: Restricted. ■ R-894: Restricted. ■ R-895: Restricted. ■ R-896: Restricted. ■ R-897: Restricted. ■ R-898: Restricted. ■ R-899: Restricted. ■ R-900: Restricted. ■ R-901: Restricted. ■ R-902: Restricted. ■ R-903: Restricted. ■ R-904: Restricted. ■ R-905: Restricted. ■ R-906: Restricted. ■ R-907: Restricted. ■ R-908: Restricted. ■ R-909: Restricted. ■ R-910: Restricted. ■ R-911: Restricted. ■ R-912: Restricted. ■ R-913: Restricted. ■ R-914: Restricted. ■ R-915: Restricted. ■ R-916: Restricted. ■ R-917: Restricted. ■ R-918: Restricted. ■ R-919: Restricted. ■ R-920: Restricted. ■ R-921: Restricted. ■ R-922: Restricted. ■ R-923: Restricted. ■ R-924: Restricted. ■ R-925: Restricted. ■ R-926: Restricted. ■ R-927: Restricted. ■ R-928: Restricted. ■ R-929: Restricted. ■ R-930: Restricted. ■ R-931: Restricted. ■ R-932: Restricted. ■ R-933: Restricted. ■ R-934: Restricted. ■ R-935: Restricted. ■ R-936: Restricted. ■ R-937: Restricted. ■ R-938: Restricted. ■ R-939: Restricted. ■ R-940: Restricted. ■ R-941: Restricted. ■ R-942: Restricted. ■ R-943: Restricted. ■ R-944: Restricted. ■ R-9

SPECIAL INTEREST COMES TO LIFE ON WEB

(Continued from page 61)

nels," says RocketVox.com founder and CEO Kelly Smith. "We want to help [Internet service providers and broadband companies become the [cable TV provider] of the Internet."

Seattle-based RocketVox.com is launching with five initial content categories: travel, home improvement, home and garden, cooking, and health—that it has licensed from producers whose work appears on such outlets as the Discovery Channel, Arts & Entertainment, and public television.

RocketVox.com offers producers several ways to profit. "Not surprisingly, most of these producers want cash upfront," says Smith. "But that's OK with us. Without their product, we wouldn't be in business." The company isn't making the content available for the video market but does not rule out

"Our research has shown that, although a production shot for TV might cost [a lot more than pure video], customers want the brands and the names they recognize"

— KELLY SMITH —

that possibility for the future.

"In cases where we have producers who, we would partner with a company that already has the infrastructure to distribute special-interest finished goods," Smith says.

To ensure its content does not drown in the sea of Internet information, RocketVox.com is honing in on programs and people with name recognition in their given field. "Our research has shown that, although a production shot for TV might cost [a lot more than pure video], customers want the brands and the names they recognize," Smith says. RocketVox.com is implementing search engine functionality in mid-November.

RocketVox.com is fueled by technology from RealNetworks, which is also its first major customer. RocketVox.com has an exclusive deal to provide all the special-interest programming for RealNetworks' recently launched GoldPass monthly content subscription program. "We are a strong proponent of the paid-subscription model," Smith says. "We want to help other companies run their own kind of GoldPass programs."

On the content side, the spectrum is Redwood City, Calif.-based ShowMeTV, which launches in beta at the end of this month as a catalyst for homegrown experts to create and post home-own how-to segments. ShowMeTV will then

provide a localized context for the content and license it to other Web sites, portals, and mobile devices.

"Our philosophy is that every neighborhood has three experts," says Leaden. "These people exist all over the world, and they've been developing expertise they want to share with others. Until now there has been no way for consumers to get to them and get that knowledge. Now with a little help from us and a now inexpensive camcorder, they can reach millions of people."

While it gets its feet wet, the site is licensing pre-existing programs. But its intent is to provide original programming produced for and marketed solely in the ShowMeTV universe. To help entice experts to jump onboard, the company will offer free service on its site to create a 12-part laymen's guide to creating a digital how-to program.

Beyond acquiring unique content, ShowMeTV is taking the retail angle a step further than some of its competitors. Its commerce model envisions not only selling video but also providing end users with the opportunity to buy a smorgasbord of related merchandise. A clip on tennis, for example, could yield links to purchase rackets, balls, tennis pump environments, etc.

At present the company will link with affiliated distributors on the back end, although Leaden says he eventually would like to bring distribution in-house. Program producers share in all retail-generated revenue either way.

While many of the new breed of special-interest Web companies aim to seamlessly deliver their wares, some sites are destinations unto themselves. LearnFree.com, a 2-year-old company based in Austin, Texas, creates what it has tagged VidBooks, which combine text, still photos, and streaming video into content that falls under one of 35 instructional channels. Existing special-interest videos serve as the hub of each edition.

"In the near term and maybe beyond, people on the Web are experiencing rather than a purely text or purely video experience," says LearnFree.com president Gene Albert. "Part of it has to do with the technology, but unlike when you are watching television and you have a [linear] experience, when you are on the Web people are used to clicking around and interacting."

It is in using a variety to jump around and get specific questions answered that Albert believes makes the Internet—and VidBooks—the ideal medium for special-interest video. "The ability to 'thumb through' a tape on a store shelf is what has made special-interest VHS an 'abysmal failure' compared with instructional books, he notes. "If you shrink-wrapped instructional books, imagine how

sales would go down."

Albert says users typically spend about 10 minutes on each VidBook, which they can access on the site free of charge using either the Real Player or Microsoft Windows Media Player. The company generates revenue from advertising, a portion of which it passes on to producers.

LearnFree.com also serves as a retailer/distributor for about half of the longform titles on which its VidBooks are based. It also farms out purchases of the other 50% of its titles to third parties such as Amazon.com, according to Albert. "Ideally we would like to carry inventory on all of them. It just depends on the deal," he says.

"A lot of people are buying the longform," Albert says. "They are more likely to buy a video if they can sample it, and VidBooks are the way to do that. What we do is finally give special-interest video its day in the sun."

Billboard

NOVEMBER 4, 2000

Top Special Interest Video Sales*

THIS WEEK				LAST WEEK				THIS WEEK				LAST WEEK			
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES. WEEK-ENDING NOVEMBER 2, 2000. *BASED ON SPECIAL INTEREST VIDEO SALES *BASED ON SPECIAL INTEREST VIDEO SALES				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES. WEEK-ENDING NOVEMBER 2, 2000. *BASED ON SPECIAL INTEREST VIDEO SALES *BASED ON SPECIAL INTEREST VIDEO SALES				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES. WEEK-ENDING NOVEMBER 2, 2000. *BASED ON SPECIAL INTEREST VIDEO SALES *BASED ON SPECIAL INTEREST VIDEO SALES				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES. WEEK-ENDING NOVEMBER 2, 2000. *BASED ON SPECIAL INTEREST VIDEO SALES *BASED ON SPECIAL INTEREST VIDEO SALES			
TITLE				TITLE				TITLE				TITLE			
Program Supplier, Catalog Number				Program Supplier, Catalog Number				Program Supplier, Catalog Number				Program Supplier, Catalog Number			
RECREATIONAL SPORTS								HEALTH AND FITNESS							
NO. 1								NO. 1							
1	1	27	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Entertainment Home Video 254	14.95	1	1	59	BILLY BLANKS: THE BO WORKOUT Venus Distribution 1822/44	19.95	1	1	59	BILLY BLANKS: THE BO WORKOUT Venus Distribution 1822/44	19.95	
2	2	10	WWF: TAILGATE LADDER CHAIRS World Wrestling Entertainment Home Video 259	14.95	2	2	87	THE CRUNCH: THE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.95	2	2	87	THE CRUNCH: THE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.95	
3	3	26	WWF: EVE OF DESTRUCTION World Wrestling Entertainment Home Video 256	14.95	3	3	4	BILLY BLANKS: THE BO LIVE Venus Distribution 2723	29.95	3	3	4	BILLY BLANKS: THE BO LIVE Venus Distribution 2723	29.95	
4	4	10	WWF: OVMS POST CARDS FROM THE CARIBBEAN World Wrestling Entertainment Home Video 251	14.95	4	4	33	WEIGHT LOSS-YOGA Living Arts 21	9.95	4	4	33	WEIGHT LOSS-YOGA Living Arts 21	9.95	
5	5	8	ECW: EXTREME EVOLUTION (CENSORED) Powers Entertainment 71404	14.95	5	5	68	BILLY BLANKS: THE BO WORKOUT ADVANCED-BO LIVE Venus Distribution 1822/71	29.95	5	5	68	BILLY BLANKS: THE BO WORKOUT ADVANCED-BO LIVE Venus Distribution 1822/71	29.95	
6	6	8	ECW: EXTREME EVOLUTION Powers Entertainment 71405	14.95	6	6	41	LIVING YOGA COLLECTION Living Arts 6187	17.95	6	6	41	LIVING YOGA COLLECTION Living Arts 6187	17.95	
7	7	10	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING World Wrestling Entertainment Home Video 240	14.95	7	7	65	TOTAL YOGA Living Arts 1080	9.95	7	7	65	TOTAL YOGA Living Arts 1080	9.95	
8	8	4	KING OF THE DEATH MATCH Ground Zero Entertainment 2056	13.95	8	8	10	DONK AUSTIN: MY WORKOUT BRUSH ON THE WORK OF J.A. PLAYS Anchor Bay Entertainment 10112	14.95	8	8	10	DONK AUSTIN: MY WORKOUT BRUSH ON THE WORK OF J.A. PLAYS Anchor Bay Entertainment 10112	14.95	
9	9	11	WWF: THE ROCK: KNOW YOUR ROLE World Wrestling Entertainment Home Video 234	14.95	9	9	77	YOGA FOR BEGINNERS: ABS Living Arts 1188	9.95	9	9	77	YOGA FOR BEGINNERS: ABS Living Arts 1188	9.95	
10	10	23	JUGGALO CHAMPIONSHIP T WRESTLING Parade Video 2200	13.95	10	10	314	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.95	10	10	314	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.95	
11	11	13	WWF: INSURRECTION World Wrestling Entertainment Home Video 258	14.95	11	11	62	THE METHOD: PRECISION TONING Parade Video 10572	12.95	11	11	62	THE METHOD: PRECISION TONING Parade Video 10572	12.95	
12	12	18	WWF: AUSTIN VS. MCMAHON World Wrestling Entertainment Home Video 240	14.95	12	12	62	BILLY BLANKS: CRUNCH MASTER BLASTER Sony Music Entertainment 501085	9.95	12	12	62	BILLY BLANKS: CRUNCH MASTER BLASTER Sony Music Entertainment 501085	9.95	
13	13	14	NBA: 2000 NBA FINALS CHAMPIONSHIP USA Home Entertainment 60203	14.95	13	13	24	BILLY BLANKS: THE BO GO Venus Distribution 2276	24.95	13	13	24	BILLY BLANKS: THE BO GO Venus Distribution 2276	24.95	
14	14	11	XTREME WRESTLING DVD Video 9500	14.95	14	14	43	BILLY BLANKS: THE BO WORKOUT FOUR PACK Venus Distribution 10010	49.95	14	14	43	BILLY BLANKS: THE BO WORKOUT FOUR PACK Venus Distribution 10010	49.95	
15	15	27	NBA NOW: SHOWDOWN OF TODAY USA Home Entertainment 60204	14.95	15	15	54	ABS AND SCULPS: 2 PACK Venus Distribution 60115	9.95	15	15	54	ABS AND SCULPS: 2 PACK Venus Distribution 60115	9.95	
16	16	20	WWF: COME GET SOME: THE WOMEN OF THE WWF World Wrestling Entertainment Home Video 235	14.95	16	16	47	A.M. YOGA FOR BEGINNERS Living Arts 1071	9.95	16	16	47	A.M. YOGA FOR BEGINNERS Living Arts 1071	9.95	
17	17	NEW	WWF: SUMMERSLAM 2000 World Wrestling Entertainment Home Video 231	19.95	17	17	83	KATHY SMITH: TIMEWAVE-CARDIO FAT BURNER Sony Music Entertainment 11564	14.95	17	17	83	KATHY SMITH: TIMEWAVE-CARDIO FAT BURNER Sony Music Entertainment 11564	14.95	
18	18	15	WWF: FULLY LOADED 2000 World Wrestling Entertainment Home Video 250	19.95	18	18	29	KATHY SMITH: LATIN RHYTHM WORKOUT Sony Music Entertainment 11594	14.95	18	18	29	KATHY SMITH: LATIN RHYTHM WORKOUT Sony Music Entertainment 11594	14.95	
19	19	17	WWF: BEST OF RAW VOL. 1 World Wrestling Entertainment Home Video 236	14.95	19	19	NEW	CENISE AUSTIN: FREQUENTLY PAID WORKOUT Anchor Bay Entertainment 4603	14.95	19	19	NEW	CENISE AUSTIN: FREQUENTLY PAID WORKOUT Anchor Bay Entertainment 4603	14.95	
20	20	29	WWF: MOST MEMORABLE MOMENTS OF 1999 World Wrestling Entertainment Home Video 825	19.95	20	20	85	KARIN VOGHT'S YOGA SCULPTURE Anchor Bay Entertainment 10029	9.95	20	20	85	KARIN VOGHT'S YOGA SCULPTURE Anchor Bay Entertainment 10029	9.95	

*NIMA gold certification for sales of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. *NIMA platinum certification for sales of \$25,000 units or a dollar volume of \$13 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard® Communications and Nielsen Inc.

REAL ESTATE

Premiere Hills
5200 West Hills Boulevard Hills, California

Better living. Better life.
Life on top of the world at Premiere Hills offers a host of amenities including...

- Breakfasting valley views
- Gated and controlled access
- Washer & Dryer hook-ups
- Relaxing spa-tubs
- Elegant designer fireplaces
- Corporate housing available
- Hardwood floors
- Multi-level floorplans
- Lushly landscaped garden pool & spa
- Direct access garages
- Granite accents throughout
- State-of-the-art Fitness Center
- Sitting Room / Media Center

Reserve your view today! Call 818.992.7127

The quality has been recognized by the
FCS

SONGS FOR SALE

Hear the country songwriting styles of Luis Ramos...

"Water Kiss" & "Jealous Whiter"

"President Bill Clinton" A Song Remembering Princess Diana, & "Molly" are all available on the following compilation recordings featuring the songs of Luis 'Louie, Louie' Ramos, one of the most promising unsigned singers & songwriters in America today.

For "Water Kiss" please send \$9.99 for stock #AM-360.
Hilltop Records, Inc., 1177N Vine St., Suite 411, Hollywood, CA 90028
For "A Song Remembering Princess Diana" please send \$15.00 for
"The Best Thing I've Ever" for "President Bill Clinton" & "Molly"
send \$15.00 for "Best of Magic Key Vol 2"
Magic Key Productions
7095 Hollywood Blvd., Suite 606, Hollywood, CA 90028

For "Images Within" please send \$12.00 for stock # T 238.
Hollywood Stars Productions 9655 West Sunset Boulevard, Hollywood, CA 90067

HILLTOP RECORDS



STORE FOR SALE

Independent CD Store

Specializing in Classical, Musical Theater, Jazz & Pop. Located in SF just 2 blocks from Sausalito. A great opportunity that comes with established clientele. A turnkey operation.

Please call Diana 415-552-1110

ROYALTY PAYMENTS

\$ Royalties \$

Access Your Future Now!
Granite Capital Corp.
Call now 800-305-9099

STORE SUPPLIES

Display Merchandisers

Ideal for
CD & DVD
Instock
Ship next day



www.newworldsales.com

(800) 542-2302



PUBLICITY PHOTOS

PUBLICITY PRINTS

1/2" CROP 4" X 6" 10" X 14" 16" X 20" 24" X 36" 36" X 48" 48" X 72" 72" X 96" 96" X 144" 144" X 216" 216" X 288" 288" X 360" 360" X 432" 432" X 504" 504" X 576" 576" X 648" 648" X 720" 720" X 792" 792" X 864" 864" X 936" 936" X 1008" 1008" X 1080" 1080" X 1152" 1152" X 1224" 1224" X 1296" 1296" X 1368" 1368" X 1440" 1440" X 1512" 1512" X 1584" 1584" X 1656" 1656" X 1728" 1728" X 1800" 1800" X 1872" 1872" X 1944" 1944" X 2016" 2016" X 2088" 2088" X 2160" 2160" X 2232" 2232" X 2304" 2304" X 2376" 2376" X 2448" 2448" X 2520" 2520" X 2592" 2592" X 2664" 2664" X 2736" 2736" X 2808" 2808" X 2880" 2880" X 2952" 2952" X 3024" 3024" X 3096" 3096" X 3168" 3168" X 3240" 3240" X 3312" 3312" X 3384" 3384" X 3456" 3456" X 3528" 3528" X 3600" 3600" X 3672" 3672" X 3744" 3744" X 3816" 3816" X 3888" 3888" X 3960" 3960" X 4032" 4032" X 4104" 4104" X 4176" 4176" X 4248" 4248" X 4320" 4320" X 4392" 4392" X 4464" 4464" X 4536" 4536" X 4608" 4608" X 4680" 4680" X 4752" 4752" X 4824" 4824" X 4896" 4896" X 4968" 4968" X 5040" 5040" X 5112" 5112" X 5184" 5184" X 5256" 5256" X 5328" 5328" X 5400" 5400" X 5472" 5472" X 5544" 5544" X 5616" 5616" X 5688" 5688" X 5760" 5760" X 5832" 5832" X 5904" 5904" X 5976" 5976" X 6048" 6048" X 6120" 6120" X 6192" 6192" X 6264" 6264" X 6336" 6336" X 6408" 6408" X 6480" 6480" X 6552" 6552" X 6624" 6624" X 6696" 6696" X 6768" 6768" X 6840" 6840" X 6912" 6912" X 6984" 6984" X 7056" 7056" X 7128" 7128" X 7200" 7200" X 7272" 7272" X 7344" 7344" X 7416" 7416" X 7488" 7488" X 7560" 7560" X 7632" 7632" X 7704" 7704" X 7776" 7776" X 7848" 7848" X 7920" 7920" X 7992" 7992" X 8064" 8064" X 8136" 8136" X 8208" 8208" X 8280" 8280" X 8352" 8352" X 8424" 8424" X 8496" 8496" X 8568" 8568" X 8640" 8640" X 8712" 8712" X 8784" 8784" X 8856" 8856" X 8928" 8928" X 9000" 9000" X 9072" 9072" X 9144" 9144" X 9216" 9216" X 9288" 9288" X 9360" 9360" X 9432" 9432" X 9504" 9504" X 9576" 9576" X 9648" 9648" X 9720" 9720" X 9792" 9792" X 9864" 9864" X 9936" 9936" X 10008" 10008" X 10080" 10080" X 10152" 10152" X 10224" 10224" X 10296" 10296" X 10368" 10368" X 10440" 10440" X 10512" 10512" X 10584" 10584" X 10656" 10656" X 10728" 10728" X 10800" 10800" X 10872" 10872" X 10944" 10944" X 11016" 11016" X 11088" 11088" X 11160" 11160" X 11232" 11232" X 11304" 11304" X 11376" 11376" X 11448" 11448" X 11520" 11520" X 11592" 11592" X 11664" 11664" X 11736" 11736" X 11808" 11808" X 11880" 11880" X 11952" 11952" X 12024" 12024" X 12096" 12096" X 12168" 12168" X 12240" 12240" X 12312" 12312" X 12384" 12384" X 12456" 12456" X 12528" 12528" X 12600" 12600" X 12672" 12672" X 12744" 12744" X 12816" 12816" X 12888" 12888" X 12960" 12960" X 13032" 13032" X 13104" 13104" X 13176" 13176" X 13248" 13248" X 13320" 13320" X 13392" 13392" X 13464" 13464" X 13536" 13536" X 13608" 13608" X 13680" 13680" X 13752" 13752" X 13824" 13824" X 13896" 13896" X 13968" 13968" X 14040" 14040" X 14112" 14112" X 14184" 14184" X 14256" 14256" X 14328" 14328" X 14400" 14400" X 14472" 14472" X 14544" 14544" X 14616" 14616" X 14688" 14688" X 14760" 14760" X 14832" 14832" X 14904" 14904" X 14976" 14976" X 15048" 15048" X 15120" 15120" X 15192" 15192" X 15264" 15264" X 15336" 15336" X 15408" 15408" X 15480" 15480" X 15552" 15552" X 15624" 15624" X 15696" 15696" X 15768" 15768" X 15840" 15840" X 15912" 15912" X 15984" 15984" X 16056" 16056" X 16128" 16128" X 16200" 16200" X 16272" 16272" X 16344" 16344" X 16416" 16416" X 16488" 16488" X 16560" 16560" X 16632" 16632" X 16704" 16704" X 16776" 16776" X 16848" 16848" X 16920" 16920" X 16992" 16992" X 17064" 17064" X 17136" 17136" X 17208" 17208" X 17280" 17280" X 17352" 17352" X 17424" 17424" X 17496" 17496" X 17568" 17568" X 17640" 17640" X 17712" 17712" X 17784" 17784" X 17856" 17856" X 17928" 17928" X 18000" 18000" X 18072" 18072" X 18144" 18144" X 18216" 18216" X 18288" 18288" X 18360" 18360" X 18432" 18432" X 18504" 18504" X 18576" 18576" X 18648" 18648" X 18720" 18720" X 18792" 18792" X 18864" 18864" X 18936" 18936" X 19008" 19008" X 19080" 19080" X 19152" 19152" X 19224" 19224" X 19296" 19296" X 19368" 19368" X 19440" 19440" X 19512" 19512" X 19584" 19584" X 19656" 19656" X 19728" 19728" X 19800" 19800" X 19872" 19872" X 19944" 19944" X 20016" 20016" X 20088" 20088" X 20160" 20160" X 20232" 20232" X 20304" 20304" X 20376" 20376" X 20448" 20448" X 20520" 20520" X 20592" 20592" X 20664" 20664" X 20736" 20736" X 20808" 20808" X 20880" 20880" X 20952" 20952" X 21024" 21024" X 21096" 21096" X 21168" 21168" X 21240" 21240" X 21312" 21312" X 21384" 21384" X 21456" 21456" X 21528" 21528" X 21600" 21600" X 21672" 21672" X 21744" 21744" X 21816" 21816" X 21888" 21888" X 21960" 21960" X 22032" 22032" X 22104" 22104" X 22176" 22176" X 22248" 22248" X 22320" 22320" X 22392" 22392" X 22464" 22464" X 22536" 22536" X 22608" 22608" X 22680" 22680" X 22752" 22752" X 22824" 22824" X 22896" 22896" X 22968" 22968" X 23040" 23040" X 23112" 23112" X 23184" 23184" X 23256" 23256" X 23328" 23328" X 23400" 23400" X 23472" 23472" X 23544" 23544" X 23616" 23616" X 23688" 23688" X 23760" 23760" X 23832" 23832" X 23904" 23904" X 23976" 23976" X 24048" 24048" X 24120" 24120" X 24192" 24192" X 24264" 24264" X 24336" 24336" X 24408" 24408" X 24480" 24480" X 24552" 24552" X 24624" 24624" X 24696" 24696" X 24768" 24768" X 24840" 24840" X 24912" 24912" X 24984" 24984" X 25056" 25056" X 25128" 25128" X 25200" 25200" X 25272" 25272" X 25344" 25344" X 25416" 25416" X 25488" 25488" X 25560" 25560" X 25632" 25632" X 25704" 25704" X 25776" 25776" X 25848" 25848" X 25920" 25920" X 25992" 25992" X 26064" 26064" X 26136" 26136" X 26208" 26208" X 26280" 26280" X 26352" 26352" X 26424" 26424" X 26496" 26496" X 26568" 26568" X 26640" 26640" X 26712" 26712" X 26784" 26784" X 26856" 26856" X 26928" 26928" X 27000" 27000" X 27072" 27072" X 27144" 27144" X 27216" 27216" X 27288" 27288" X 27360" 27360" X 27432" 27432" X 27504" 27504" X 27576" 27576" X 27648" 27648" X 27720" 27720" X 27792" 27792" X 27864" 27864" X 27936" 27936" X 28008" 28008" X 28080" 28080" X 28152" 28152" X 28224" 28224" X 28296" 28296" X 28368" 28368" X 28440" 28440" X 28512" 28512" X 28584" 28584" X 28656" 28656" X 28728" 28728" X 28800" 28800" X 28872" 28872" X 28944" 28944" X 29016" 29016" X 29088" 29088" X 29160" 29160" X 29232" 29232" X 29304" 29304" X 29376" 29376" X 29448" 29448" X 29520" 29520" X 29592" 29592" X 29664" 29664" X 29736" 29736" X 29808" 29808" X 29880" 29880" X 29952" 29952" X 30024" 30024" X 30096" 30096" X 30168" 30168" X 30240" 30240" X 30312" 30312" X 30384" 30384" X 30456" 30456" X 30528" 30528" X 30600" 30600" X 30672" 30672" X 30744" 30744" X 30816" 30816" X 30888" 30888" X 30960" 30960" X 31032" 31032" X 31104" 31104" X 31176" 31176" X 31248" 31248" X 31320" 31320" X 31392" 31392" X 31464" 31464" X 31536" 31536" X 31608" 31608" X 31680" 31680" X 31752" 31752" X 31824" 31824" X 31896" 31896" X 31968" 31968" X 32040" 32040" X 32112" 32112" X 32184" 32184" X 32256" 32256" X 32328" 32328" X 32400" 32400" X 32472" 32472" X 32544" 32544" X 32616" 32616" X 32688" 32688" X 32760" 32760" X 32832" 32832" X 32904" 32904" X 32976" 32976" X 33048" 33048" X 33120" 33120" X 33192" 33192" X 33264" 33264" X 33336" 33336" X 33408" 33408" X 33480" 33480" X 33552" 33552" X 33624" 33624" X 33696" 33696" X 33768" 33768" X 33840" 33840" X 33912" 33912" X 33984" 33984" X 34056" 34056" X 34128" 34128" X 34200" 34200" X 34272" 34272" X 34344" 34344" X 34416" 34416" X 34488" 34488" X 34560" 34560" X 34632" 34632" X 34704" 34704" X 34776" 34776" X 34848" 34848" X 34920" 34920" X 34992" 34992" X 35064" 35064" X 35136" 35136" X 35208" 35208" X 35280" 35280" X 35352" 35352" X 35424" 35424" X 35496" 35496" X 35568" 35568" X 35640" 35640" X 35712" 35712" X 35784" 35784" X 35856" 35856" X 35928" 35928" X 36000" 36000" X 36072" 36072" X 36144" 36144" X 36216" 36216" X 36288" 36288" X 36360" 36360" X 36432" 36432" X 36504" 36504" X 36576" 36576" X 36648" 36648" X 36720" 36720" X 36792" 36792" X 36864" 36864" X 36936" 36936" X 37008" 37008" X 37080" 37080" X 37152" 37152" X 37224" 37224" X 37296" 37296" X 37368" 37368" X 37440" 37440" X 37512" 37512" X 37584" 37584" X 37656" 37656" X 37728" 37728" X 37800" 37800" X 37872" 37872" X 37944" 37944" X 38016" 38016" X 38088" 38088" X 38160" 38160" X 38232" 38232" X 38304" 38304" X 38376" 38376" X 38448" 38448" X 38520" 38520" X 38592" 38592" X 38664" 38664" X 38736" 38736" X 38808" 38808" X 38880" 38880" X 38952" 38952" X 39024" 39024" X 39096" 39096" X 39168" 39168" X 39240" 39240" X 39312" 39312" X 39384" 39384" X 39456" 39456" X 39528" 39528" X 39600" 39600" X 39672" 39672" X 39744" 39744" X 39816" 39816" X 39888" 39888" X 39960" 39960" X 40032" 40032" X 40104" 40104" X 40176" 40176" X 40248" 40248" X 40320" 40320" X 40392" 40392" X 40464" 40464" X 40536" 40536" X 40608" 40608" X 40680" 40680" X 40752" 40752" X 40824" 40824" X 40896" 40896" X 40968" 40968" X 41040" 41040" X 41112" 41112" X 41184" 41184" X 41256" 41256" X 41328" 41328" X 41400" 41400" X 41472" 41472" X 41544" 41544" X 41616" 41616" X 41688" 41688" X 41760" 41760" X 41832" 41832" X 41904" 41904" X 41976" 41976" X 42048" 42048" X 42120" 42120" X 42192" 42192" X 42264" 42264" X 42336" 42336" X 42408" 42408" X 42480" 42480" X 42552" 42552" X 42624" 42624" X 42696" 42696" X 42768" 42768" X 42840" 42840" X 42912" 42912" X 42984" 42984" X 43056" 43056" X 43128" 43128" X 43200" 43200" X 43272" 43272" X 43344" 43344" X 43416" 43416" X 43488" 43488" X 43560" 43560" X 43632" 43632" X 43704" 43704" X 43776" 43776" X 43848" 43848" X 43920" 43920" X 43992" 43992" X 44064" 44064" X 44136" 44136" X 44208" 44208" X 44280" 44280" X 44352" 44352" X 44424" 44424" X 44496" 44496" X 44568" 44568" X 44640" 44640" X 44712" 44712" X 44784" 44784" X 44856" 44856" X 44928" 44928" X 45000" 45000" X 45072" 45072" X 45144" 45144" X 45216" 45216" X 45288" 45288" X 45360" 45360" X 45432" 45432" X 45504" 45504" X 45576" 45576" X 45648" 45648" X 45720" 45720" X 45792" 45792" X 45864" 45864" X 45936" 45936" X 46008" 46008" X 46080" 46080" X 46152" 46152" X 46224" 46224" X 46296" 46296" X 46368" 46368" X 46440" 46440" X 46512" 46512" X 46584" 46584" X 46656" 46656" X 46728" 46728" X 46800" 46800" X 46872" 46872" X 46944" 46944" X 47016" 47016" X 47088" 47088" X 47160" 47160" X 47232" 47232" X 47304" 47304" X 47376" 47376" X 47448" 47448" X 47520" 47520" X 47592" 47592" X 47664" 47664" X 47736" 47736" X 47808" 47808" X 47880" 47880" X 47952" 47952" X 48024" 48024" X 48096" 48096" X 48168" 48168" X 48240" 48240" X 48312" 48312" X 48384" 48384" X 48456" 48456" X 48528" 48528" X 48600" 48600" X 48672" 48672" X 48744" 48744" X 48816" 48816" X 48888" 48888" X 48960" 48960" X 49032" 49032" X 49104" 49104" X 49176" 49176" X 49248" 49248" X 49320" 49320" X 49392" 49392" X 49464" 49464" X 49536" 49536" X 49608" 49608" X 49680" 49680" X 49752" 49752" X 49824" 49824" X 49896" 49896" X 49968" 49968" X 50040" 50040" X 50112" 50112" X 50184" 50184" X 50256" 50256" X 50328" 50328" X 50400" 50400" X 50472" 50472" X 50544" 50544" X 50616" 50616" X 50688" 50688" X 50760" 50760" X 50832" 50832" X 50904" 50904" X 50976" 50976" X 51048" 51048" X 51120" 51120" X 51192" 51192" X 51264" 51264" X 51336" 51336" X 51408" 51408" X 51480" 51480" X 51552" 51552" X 51624" 51624" X 51696" 51696" X 51768" 51768" X 51840" 51840" X 51912" 51912" X 51984" 51984" X 52056" 52056" X 52128" 52128" X 52200" 52200" X 52272"

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAYS • MUSIC VIDEO • VIDEO MONITOR

newsline...

STATIONS FIND PEOPLE METER GLITCH. With the new Arbitron portable people-meter (PPM) technology in its first phase of testing in Philadelphia, several of the stations that have been asked to encode their signals as part of the testing say there's already a glitch that's affecting their stations. If fully implemented, PPM will require stations to install a device to attach a silent code to a station's signal. That code would be undetectable to listeners but would be picked up by PPMs, a pager-size device that survey participants carry to record their listening habits. Active rock WYSP Philadelphia chief engineer Richard Bagge claims the code is detectable when listening to the radio and that he has turned off the encoder. There have been some problems for a handful of jocks as well. Country WXTU Philadelphia morning co-host Steve Harmon says it sounds like "talking from the bottom of a well. It's enough to make you lose your concentration quickly and start messing with your headphones. It's pretty blatant."

Arbitron VP Thom Mocarisky says they are aware of the problems, which have been reported by nine of the 35 stations currently encoding. "This is what tests are for," he says, adding, "We don't see it as a problem at this point. We're working on a solution." Arbitron plans for PPM to become operational within three to five years.

MEL THINKS BIG. Viacom president/COO Mel Karmazin says he is not distracted in buying any of the struggling radio groups that focus on smaller markets. Karmazin says medium and small markets are not as profitable a business. "I'm waiting to be proved I'm wrong before we go into these smaller markets. We'd rather buy back our stock than buy some of these other companies that are having some troubles." Karmazin says radio is now playing a large role in promoting TV products from CBS and Viacom's cable assets, including MTV, VH1, and CMT.

ABC RADIO IS ON KRAK. After a 38-year country history on several frequencies, the latest incarnation of KRAK Sacramento, Calif., is being sold from Infinity to ABC Radio. The station dropped its classic country format and has been simulcasting mainstream country sister KNCI since Oct. 16, something it is expected to continue to do until the deal closes next year. ABC's plans for the station are unknown. KRAK management had planned to honor host Joey Mitchell for his 25 years on the air at KRAK with a roast Nov. 12. That event has now been canceled.

CHIPS, ANYONE? XM Satellite Radio says the company making the semiconductors for its receivers, STM Microelectronics, has begun delivering the chips to XM's radio manufacturers. Delivery of the circuits is a technical milestone because it enables the satellite manufacturers to mass-produce XM radio at prices consumers can afford.

With reporting from Airplay Monitor's Angela King in Nashville.

'80s Format Is Gen X's Classic Rock But Is It Here For The Long Haul Or A Flash In The Pan?

BY FRANK SAXE
AND MARC SCHEFFMAN

NEW YORK—First there was "70s oldies, then "Jamm'n' oldies." Now the '80s gold format is popping up practically weekly, from Cox's KKHT Houston and WDTW/DWTP (the P) Dayton, Ohio, to Ennis' KXPX (the Peak) Denver and WXTM—now WWLL—(the Mall) St. Louis.

Even Fort Myers, Fla., now has an '80s radio. And while a few of the '80s stations acknowledge both rock and R&B products from that era, most of the stations lean to the rock side.

The '80s craze is not just a U.S. phenomenon. Glance at the European

Radio Top 50 and you will notice chart hits from Lionel Richie and Sale.

As was the case even with "Jamm'n' oldies," the new '80s rockers are likely to draw listeners from existing rock outlets, whether in incumbent classic rockers or even modern rock stations. Already in one station, KJR-FM Seattle, has segued from classic hits to adult top 40 following the arrival of croostown KPYT (the Point). So far, most of the PDs interviewed on both sides of the equation acknowledge some impetus, if not widespread changes, as a result.

"We share and compete with hot and modern AC stations, as well as modern and triple-A stations, but we

also share with classic rock," says Clear Channel spokesman Randy Palmer (San Jose, Calif., director of FM programming, whose KNCN (Channel 104.9) was an early adopter of this format. "Texturally our station is very mainstream in feel." He's also drawing on a market with an extensive history for modern rock, including the earlier version of KITS (Live 106).

Likewise, Mike Stern, PD of KXPX Denver, is tapping modern history for his new direction. Triple-A KRCO (modern AC KALC (Alec), and modern KTCL (Ally) played a lot of '90s, pre-genre alternative here, and you don't have that dynamic in a lot of markets.

(Continued on page 70)

Clear Channel Group-Contesting Under Fire

BY FRANK SAXE

NEW YORK—U.S. Senate candidate Andy Martin has filed a complaint with the Federal Communications Commission and with all 50 state attorneys general, asking them to crack down on group-contesting—the practice of conducting one contest across dozens of co-owned stations in markets around the country. Martin says Clear Channel is deceiving listeners into thinking they are participating in a local cash contest, when in fact they are competing against millions of listeners nationwide.

Martin also claims that the broadcaster's contests are "rigged to favor winners from 'weak' markets," that "there have apparently been some contests that were won in advance," and that contestants with call-blocking are "locked out." Martin claims to have a memo "from inside the company," although he declined to release a copy of the letter to Billboard or elaborate further on its origin. Although he won't reveal the

author's identity, Martin says he is working with a Clear Channel executive who is feeding him information about how its contesting "command center" is operated. The lawyer-turned-candidate says if documentation upholds these allegations, it may prove violations of federal law.

Martin, who formerly owned radio stations in Boston and New Haven, Conn., says he wants to "tear up all the attorneys general to go after Clear Channel in a Microsoft-style proceeding." His goal, he says, is to force the company to be clearer with listeners that they are competing with far more people than they realize for cash prizes. "This is at least as deceptive as the sweepstakes guys like American Publishers—both are lying to their audience as to the odds of success and the scope of participation."



MARTIN

"It's without merit," says Clear Channel spokesman Randy Palmer, adding, "The radio contest is fair and honest, and we will defend ourselves vigorously in this matter."

The Florida attorney general's office spearheaded the fight against the sweepstakes companies, forcing them to disclose more information about their contests. Last spring, Clear Channel reached an agreement with the Florida attorney general, under which it agreed to disclose that the contests are national. "That wasn't effective, and they've basically gotten around it," says Martin. "Broadcasting some cryptic announcement once a day isn't sufficient; it's not clear and conspicuous." The Florida attorney general's office has already contacted him about the new allegations, says Martin.

The contests are not Martin's only beef with Clear Channel. He says his campaign has been shut out by radio's high advertising rates; he now only advertises on TV.

YOUR COMPLETE RETAIL GUIDE...

The essential tool for those who service or sell products to the record retailing community. Everything you need to know about retail with over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

Jam-packed with listings:

- store names and addresses • phone and fax numbers • e-mail addresses
- chain store planners and buyers • store genre or music specialization
- chain headquarters and staff listing • store listings by state



YES! Please send me Billboard's Record Retailing Directory 2000.

I am enclosing \$18.95 per copy plus shipping and handling (\$5.4 for applicable sales tax).

in of copies _____ Check enclosed for \$ _____

Charge \$ _____ us my _____ American Express _____ MasterCard _____ Visa _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All rates flat. #00203149

Mail coupon to Billboard Directories, PO Box 2814, Lakewood, NJ 07035

For fastest service call 1-800-368-7115. Outside the U.S. call 732-363-4156.

Or fax your order to 732-363-0318.

Money available on discount and mailing tables, for rates call (844) 654-5862.

www.billboard.com

Adult Contemporary

W	W	W	W	TITLE	ARTIST
1	2	3	4	5	6
1	2	1	13	BACK HERE I'M HERE (MCA)	BEANK
2	3	1	26	TAKING YOU HOME MUSIC FROM THE FILM (MCA)	DON HENLEY
3	4	3	31	I NEED YOU SANTANA (A&M)	LEANN RIMES
4	5	2	35	YOU SANG TO ME SANTANA (A&M)	MARC ANTHONY
5	6	4	40	BREATH SANTANA (A&M)	FAITH HILL
6	8	11	6	CRUSH HUEY LEWIS & GYNNETH PALTROW	FAITH HILL
7	7	7	56	I KNEW I LOVED YOU SANTANA (A&M)	SAVAGE GARDEN
8	11	13	9	THE WAY YOU LOVED ME MUSIC FROM THE FILM (MCA)	FAITH HILL
9	14	17	5	THIS I PROMISE YOU SANTANA (A&M)	IN SYNC
10	6	6	60	AMAZED SANTANA (A&M)	LONESTAR
11	9	8	25	I TURN TO YOU CHRISTINA AGUILERA	CHRISTINA AGUILERA
12	13	12	8	MY BABY YOU SANTANA (A&M)	MARC ANTHONY
13	10	10	34	THE WAY YOU LOVED ME MUSIC FROM THE FILM (MCA)	CELINE DION
14	12	9	40	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS	BACKSTREET BOYS
15	15	14	45	BACK AT ONE BRIAN MONKNEY	BRIAN MONKNEY
16	16	15	81	YOU'LL BE IN MY HEART SANTANA (A&M)	PHIL COLLINS
17	17	13	12	THE LOVE I FOUND IN YOU SANTANA (A&M)	JIM BROCKMAN
18	20	20	53	SMOOTH SANTANA (A&M)	SANTANA FEATURING ROB THOMAS

W	W	W	W	TITLE	ARTIST
1	2	3	4	5	6
19	24	28	3	SHAPE OF MY HEART BACKSTREET BOYS	BACKSTREET BOYS
20	19	16	14	THERE YOU ARE MARTINA MCGIBBON	MARTINA MCGIBBON
21	18	18	22	I WILL LOVE AGAIN LARA FABIAN	LARA FABIAN
22	21	21	23	GOING HOME THE KID FINDER WHITNEY HOUSTON & GLENN GLENN	WHITNEY HOUSTON & GLENN GLENN
23	23	25	4	CANT FIGHT THE MOONLIGHT LEANN RIMES	LEANN RIMES
24	22	23	11	DESERT ROSE STING FEATURING CHEB MAMI	STING FEATURING CHEB MAMI
25	25	27	9	PRINCES NEVER SAY GOODBYE ELTON JOHN	ELTON JOHN

Adult Top 40

				No. 1	CREED 2 weeks at No. 1
1	2	3	4	WITH ARMS WIDE OPEN WASH STATE RECORDS	
(2)	3	5	11	PINCH ME A&M RECORDS <td>BARRI NAKED LADIES</td>	BARRI NAKED LADIES
(3)	2	1	28	BEV A&M RECORDS <td>MATCHBOX TWENTY</td>	MATCHBOX TWENTY
(4)	6	8	16	YOU'RE A GIGO A&M RECORDS <td>VERTICAL HORIZON</td>	VERTICAL HORIZON
(5)	5	6	16	KRYPTONITE MCA RECORDS <td>3 DOORS DOWN</td>	3 DOORS DOWN
(6)	4	3	17	WONDERFUL A&M RECORDS <td>EVERCLEVER</td>	EVERCLEVER
(7)	7	7	30	DESERT ROSE MCA RECORDS <td>STING FEATURING CHEB MAMI</td>	STING FEATURING CHEB MAMI
(8)	8	4	28	ABSOLUTELY (STORY OF A GIRL) MCA RECORDS <td>NINE DAYS</td>	NINE DAYS
(9)	9	9	48	EVERYTHING YOU WANT A&M RECORDS <td>VERTICAL HORIZON</td>	VERTICAL HORIZON
(10)	19	19	12	CRAZY FOR THIS GIRL A&M RECORDS <td>EVAN AND JARON</td>	EVAN AND JARON
(11)	14	17	5	IF YOU'RE GONE A&M RECORDS <td>MATCHBOX TWENTY</td>	MATCHBOX TWENTY
(12)	11	18	22	CHANGE YOUR MIND A&M RECORDS <td>SISTER HAZEL</td>	SISTER HAZEL
(13)	12	13	19	TONIGHT AND THE BEST OF MY LIFE A&M RECORDS <td>NINA GORDON</td>	NINA GORDON
(14)	13	12	15	IT'S MY LIFE A&M RECORDS <td>BON JOVI</td>	BON JOVI
(15)	18	20	9	THE WAY YOU LOVE ME A&M RECORDS <td>FAITH HILL</td>	FAITH HILL
(16)	15	14	26	BACK HERE A&M RECORDS <td>BEANK</td>	BEANK
(17)	15	15	37	HIGHER A&M RECORDS <td>CREED</td>	CREED
(18)	17	16	37	SMOOTH A&M RECORDS <td>SANTANA FEATURING ROB THOMAS</td>	SANTANA FEATURING ROB THOMAS
				AIRPOWER	THE CORRS
(19)	21	23	8	BREATHLESS A&M RECORDS <td>MADONNA</td>	MADONNA
(20)	20	21	11	MUSIC A&M RECORDS <td>THE WALLFLOWERS</td>	THE WALLFLOWERS
(21)	22	22	8	SLEEPWALKER A&M RECORDS <td>THIRD EYE BLIND</td>	THIRD EYE BLIND
(22)	19	14	14	DEEP INSIDE OF YOU A&M RECORDS <td>SHAWN MULLINS</td>	SHAWN MULLINS
(23)	25	26	6	EVERYWHERE I GO A&M RECORDS <td>ODD HENLEY</td>	ODD HENLEY
(24)	24	25	28	TAKING YOU HOME A&M RECORDS <td>DAVID GARY</td>	DAVID GARY
(25)	27	29	4	SAFELY A&M RECORDS	

Radio
PROGRAMMINGRemembering Crocker: The Black Elvis
Groundbreaking Programmer Who United A City Dies At 63

BY DANA HALL AND GAIL MITCHELL
NEW YORK—Frankie "Hollywood" Crocker, the four-time PD of WBLS New York who helped redefine the R&B format from the mid-'80s through the early '90s, died Oct. 21 in Miami after a battle with pancreatic cancer. Crocker was 63.

Crocker is survived by his mother, Francis Crocker. At press time, a private funeral in Miami was planned, while a memorial service was to be scheduled in Brooklyn, N.Y.

Crocker is remembered for bringing an eclectic mix of music to the format and for his closing theme, "Moody's Mood For Love." Crocker was praised for his love of soul, pop, and R&B, and for his influence on today's R&B radio.

A native of Buffalo, N.Y., Crocker began his career in his hometown at WFUP, while still a pre-law student.

Crocker subsequently joined WRWL New York for afternoons, then was hired at top 40 WMCA New York as that station's first black DJ. But it was at WBLS and AM sister WLII where Crocker made his name as a programmer, launching one of the country's most influential black progressive FM's in the early '70s, then reinventing the station again during the disco era.

Not only did Crocker take WBLS to No. 1, but as afternoon host and "chief rocker," he was also the No. 1 DJ in the market. Just as Crocker's laid-back on-air style reflected what was happening on FM rock radio at the time, so did his broad music mix, which crossed genres and color lines and helped break numerous acts. Crocker was just as likely to play a funk record from overseas as he was to find it in New York: Soul II Soul, Lisa Stansfield, and Mark Morrison all received import play at WBLS.

Crocker's flamboyant on-air style translated well to TV and film. He was the host of NBC-TV's "Friday Night Videos," and he was one of the first VJs on VH1. Also as actor, he appeared in several films, including "Chicago Jones" and "Five On The Black Hand Side."

PRAISED BY HIS PEERS

"I started in radio in 1962," recalls WPGC Washington, D.C., morning man Donnie Simpson. "I remember going to conventions, and whenever Frankie walked in, all of us would stop and stare. He'd be wearing a powder-blue suit and would have arrived in a matching blue Rolls Royce. He was like a

rock star to us. He was a legend even then, he was just such a class act—so smooth."

Current WBLS PD Vinny Brown says the station has felt an incredible outpouring from New York listeners. "I consider Frankie as being the architect of what WBLS had become and what so many other stations around the country emulated. Once I arrived here as PD, I purposely reinstated many of the things that Frankie created."

WPGC assistant programmer and morning producer Reggie Rouse was assistant PD at WBLS in the mid-'90s. "You think to yourself, 'Damn, I'm working with Frankie Crocker.' While he could be a regular guy, he's got a certain aura, you always have in the back of your mind (that) he's the legend. One day we went to lunch at Sylvie's Soul Food in Harlem, and we rode up in his limousine. When we walked in the place, everyone jumped on him."

WPGC's Soul Food in Harlem, and we rode up in his limousine. When we walked in the place, everyone jumped on him."

You knew the man had arrived. It was like that all over New York, whether it be in Harlem or at Studio 54."

THE BLACK ELVIS

Fred Buggs, who got his start when Crocker hired him as his engineer, says that even on WRWL, Crocker "was the black Elvis for us in the community. He had so much charisma, and we thought he was actually a star. He was as big if not bigger than some of the artists he played. After all, he was always there, while the singers would come and go."

Jerry Boulding, VP of special programming for American Urban Radio Networks, was one of Crocker's early bosses at WBLS. "When I was heading the black division at MCA Records—this was near the end of the disco era—I felt Frankie had the unique vision to realize that there were some black artists who could work at WBLS."

"One was one of our artists, Olivia Newton-John, who had the song 'Physical.' Building confidence. 'You only did it because the record, but he interviewed her on-air at WBLS. After the show, he loaded Olivia and her entire party into his limo and brought them to Studio 54. That was typical Frankie.'"

Skip Dillard, PD of WBLK Buf-

falo in Crocker's hometown, says that Crocker was "instrumental in inspiring many jocks who came out of the area. A lot more jocks were given recognition from here after Frankie made a name for himself. Gary Byrd, Raymond Anthony, Shyla [now heard on WRKS New York], Al Bandiero, and others all got their start here in Buffalo."

BIG APPLE, SMALL TOWN

Dillard, raised in the South, recalls hearing Crocker in tapes a friend in New York sent him. "The first time I heard Frankie, it blew me away. His style was so different. I think his special ability was how he touched listeners in New York personally. You would think in a city with millions of people, it says 'I really have a personal community feel.' But Frankie seemed to take New York and make it into a small town and that he knew everyone who lived there. Very few jocks in any format before or after him have been able to accomplish that."

"Frankie Crocker could have run for mayor of New York and would have been a strong contender," says Dillard, who was a former director of WGCI Chicago. "Under his direction the station was classy and sensual. Frankie had charisma and style, while his shift was both a production and a show."

Atlanta-based consultant Harry Lyles says Crocker was a person who mastered the art of on-air communication. "He set demanding goals for himself and became one of the greatest and most influential personalities in the industry. He earned his legendary status."

Crocker had recently moved from Los Angeles to Miami, but he remained active in radio with the syndicated "Classic Soul Country" program. "As one of his

friends who spent time with him during his last few months and especially his last few years, I suddenly me greatly that he is gone," says Cedric Hollywood, PD of WEDR Miami. "Frankie Crocker has encouraged me to be the best I can, as a programmer and as a person. I don't think he will ever be replaced. I loved him like a brother."

R&B radio veteran Hank Spann says, "If you didn't get to know or at least hear this brother, you miss 'The Rock.' Building confidence. 'You only did it because the record, but he interviewed her on-air at WBLS. After the show, he loaded Olivia and her entire party into his limo and brought them to Studio 54. That was typical Frankie.'"

Dana Hall is managing editor of R&B Airplay Monitor.



CROCKER

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 *NEW ONLY ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



34 new songs
 100 songs
 100 songs

1. Kelly, "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)



Continued programming
 100 songs
 100 songs

1. "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)



Continued programming
 100 songs
 100 songs

1. "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)



Continued programming
 100 songs
 100 songs

1. "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)



Continued programming
 100 songs
 100 songs

1. "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)

Music Video PROGRAMMING

Motown Party To Kick Off Billboard Conference/Awards

BILLBOARD MUSIC VIDEO CONFAB: Things are shaping up for another exciting Billboard Music Video Conference & Awards, set to take place Nov. 8-10 at the Universal City Hilton in Universal City, Calif.

The conference kicks off Nov. 8 with a party sponsored by Motown Records. Motown R&B singer Sparkle will perform at the party.

Nov. 9 will feature the conference keynote speech by award-winning director Wayne Isham and several panel discussions on the hottest topics in the music video industry.

Nov. 10 highlights feature more panel discussions and a music video trivia contest. The winner will win two tickets to the Billboard Music Awards.

Awards, to be held in Las Vegas, the grand finale to the conference is the Billboard Music Video Awards. Award show presenters will be Bob Carlisle, Chad Chamberlain, Steve Nieve, The Ritchie Valens Band, and The Roots.

A complete schedule of conference events can be found on the Web at billboard.com/events/mvc.

For sponsorship opportunities, contact Cebele Rodriguez at 646-654-4648 or crdiz@billboard.com.

For all other questions and information about the Billboard Music Video Conference & Awards, contact Michele Jacangelo at 646-654-4660 or bbevents@billboard.com.

VH1 AWARDS: This year's VH1/Vogue Fashion Awards—held Oct. 20 at Madison Square Garden Theater in New York—gave out prizes in several musical categories:

Most stylish male artist: Enrique Iglesias.

Most stylish female artist: Macy Gray.

Most stylish video: No Doubt, "Ex-Girlfriend." **Visionary video:** Smashing Pumpkins, "Stand Inside My Love." **Best video:** Jennifer Lopez received the Versace Award for her

unique fashion style. Performers at the awards show were Destiny's Child, Gar, Kid Rock, and Lenny Kravitz.

THIS & THAT: Randy Sosin has just increased Golden A&M in the video production department. He previously worked in A&M's video production department.

VH1 has promoted Bruce Gibbard to senior VP of music and talent relations. He was a VP in that department.

HSI Productions has moved. The new address is 3630 Eastman Drive, Culver City, Calif. 90230.

Production company YouTube Media has named former Shooting Star Pictures rep Jason Velen to a similar position. YouTube Media has also signed directors Dean Karr, Jeff Kennedy, Phil Griffin, Michael Martin, and Christopher Salzeberg. Karr was previously with A Band Apart Music Videos, and the other directors were previously with Shooting Star.

Hip-hop Internet company Hookt.com has signed an exclusive deal with director JC Barros. Under the deal, Barros will create multiple series of original programming for the web site hookt.com.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the hard-core, hard rock show "Hard Times."

TV affiliate AT&T Cable in Eugene. Program length: 60 minutes.

Time slot: 11 p.m. Thursdays, 11 a.m. and 9 p.m. Fridays, 9 a.m. Saturdays.

Key staffer: Stephen Woodward, producer/director/host.

E-mail address: harv@attd.com.

Following are four videos from the episode that aired the week ending Oct. 28.

Spinehead, "Synthetic" (Roadrunner).

Alice Cooper, "Gimme" (Sptilfire).

Munkast, "Down For Days" (Pinch Hit).

A Perfect Circle, "Judith" (Virgin).

THE CLIP LIST

1. Kelly, "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)

Continued programming
 100 songs
 100 songs

1. "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)

Continued programming
 100 songs
 100 songs

1. "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)

THE CLIP LIST

1. Kelly, "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)

Continued programming
 100 songs
 100 songs

1. "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)

Continued programming
 100 songs
 100 songs

1. "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)

THE CLIP LIST

1. Kelly, "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)

Continued programming
 100 songs
 100 songs

1. "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)

Continued programming
 100 songs
 100 songs

1. "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)

THE CLIP LIST

1. Kelly, "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)

Continued programming
 100 songs
 100 songs

1. "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)
 5. "I Wish" (RCA)
 6. "I Wish" (RCA)
 7. "I Wish" (RCA)
 8. "I Wish" (RCA)
 9. "I Wish" (RCA)
 10. "I Wish" (RCA)
 11. "I Wish" (RCA)
 12. "I Wish" (RCA)
 13. "I Wish" (RCA)
 14. "I Wish" (RCA)
 15. "I Wish" (RCA)
 16. "I Wish" (RCA)
 17. "I Wish" (RCA)
 18. "I Wish" (RCA)
 19. "I Wish" (RCA)
 20. "I Wish" (RCA)
 21. "I Wish" (RCA)
 22. "I Wish" (RCA)
 23. "I Wish" (RCA)
 24. "I Wish" (RCA)
 25. "I Wish" (RCA)
 26. "I Wish" (RCA)
 27. "I Wish" (RCA)
 28. "I Wish" (RCA)
 29. "I Wish" (RCA)
 30. "I Wish" (RCA)
 31. "I Wish" (RCA)
 32. "I Wish" (RCA)
 33. "I Wish" (RCA)
 34. "I Wish" (RCA)

Continued programming
 100 songs
 100 songs

1. "I Wish" (RCA)
 2. "I Wish" (RCA)
 3. "I Wish" (RCA)
 4. "I Wish" (RCA)

NOV 8 - 10
UNIVERSAL HILTON, CA

Billboard music video CONFERENCE & AWARDS

**ONE WEEK
TO GO!**
REGISTER TODAY!

HIGHLIGHTS



**EXCLUSIVE
EVENT!**

keynote address
by award-winning
director

WAYNE ISHAM

- ▶ motown opening-night party
live performance by sparkle
- ▶ enroute mvc happy hour
- ▶ epic record's hot videos on the hotel tv
- ▶ intertrust technologies - learn about digital
rights management & free e-mail access
- ▶ atlantic channel featuring local video
shows from across the country
- ▶ music video trivia contest - winner receives
two tickets to the billboard music awards
show dec. 5 in las vegas



2000 BILLBOARD MUSIC VIDEO AWARDS

JUST ANNOUNCED!!!
award presenters will include:



contact information

michèle jacangelo
bbevents@billboard.com
646.654.4660 ph
646.654.4674 fx

carla hay
chay@billboard.com
646.654.4730 ph
646.654.4681 fx

for updates: www.billboard.com/events/mvc

AMONG THE PARTICIPANTS

- kathy angstad, interscope/getty/a&m
- david beal, sputnik7
- paul "alien" blings, the underground video show
- tom calderone, mtv
- tim clawson, shooting gallery producers
- doug cohn, vh1
- jonathan dayton, dayton/fans prod.
- mike drumm, music link productions
- valerie fans, dayton/fans productions
- kevin ferd, power play
- diedre gary, video consultant
- daniel glass, artemis records
- kelly griffin, bel
- viola mayer, black dog films
- paul mazzalek, vh1
- ralph mcdaniels, video music box
- nathan mcguinness, asylum visual effects
- dave meyers, f.m. rocks
- kate miller, capitol records
- montez miller, montez video promotion
- audrey monsees, farmclub.com
- las murray, sudden industries
- thero ree-daves, anonymous
- shane reynolds, soundcheck
- talmia robinson, choreographer, director
- lou robinson, rca records
- norm schoenfeld, muchmusic usa
- nyan thompson, pixel envy
- noman tiler, slamm! noman's last call
- joe uiliana, crash films
- jeff walker, artemedia
- mark wensten, mt2realence

sponsorship opportunities

cebeile rodriguez 646.654.4648
crodriguez@billboard.com

hotel

universal city hilton & towers
818.506.2500

airline

discount airfare on american
1800.433.1790 ref: an #31noud

IT'S EASY! Register online at Billboard.com/events/mvc

or mail to: michèle jacangelo, billboard, 770 broadway, new york, ny 10003, or fax to: 646.654.4674
make check payable to billboard. confirmations may be faxed or mailed; please allow 10 business days. no phone calls please.

† \$550 full registration - after oct 27 & walk up

first name: _____	last name: _____	title: _____
company: _____	address: _____	city: _____ state: _____ zip: _____
phone: _____	fax: _____	e-mail: _____
paying by: <input type="checkbox"/> check <input type="checkbox"/> visa/mc <input type="checkbox"/> amex <input type="checkbox"/> money order		
credit card #: _____	exp. date: _____	signature: _____

no refunds will be issued after oct 20.

(charges not valid without signature)

HIGHER GROUND

(Continued from page 12)

Though the shooting will always be part of the band's history, it would be unfortunate if that became the focus of attention, because the band's music deserves notice without such notoriety attached. But forty days is moving on, and its fine album is an excellent calling card. Musically, the band has an engaging pop/rock sound characterized by energetic acoustic guitars and affecting vocal performances. "We didn't want over-produce anything," says Warren. "It's just natural-sounding."

Warren and his brother wrote most of the group music. He cites "Long Way Home" as one of his favorite cuts. "It's a song that deals with things that were going on in our lives before the shooting. I like the way it was put together with the harmonies and the vocals, just the feel of it... I like 'Everyday' too for a lot of the

same reasons. The verse is kind of open and lets the song breathe."

Warren hopes "Everyday" will encourage people and give them hope. "Everybody has had personal tragedies in life that could really set them back if they didn't put their faith in something else," he says. "With God's help, he has brought us through so much, so maybe people can see that. I hope it's through what they are going through."

CHECKING IN WITH BARRY LANDIS: A runner-cruising around the West Coast, Barry Landis has been trying to lure **Billy Landis**, VP/CM of Atlantic's Christian Music division, away to help his Christian operation. During a recent interview about *Baby's Travels*, new Christian album, "Inspirational Journey," Landis addressed the issue. "Chris Music Group president Mike Curb is a very valued part of the WEA family," says Landis. "Mike is a guy who has done a lot for Christian music, and right now I think it is everybody's best interest to try to figure out ways that we can work together in our system. The bottom line is I believe I am going to be, and my staff here is going to be, involved in some way, or form with Mike Curb and his Christian Music. Am I or we all going over to Curb? Are the Carib artists coming over here? Are we going to create some sort of partnership? There are still some big pieces up in the air... I don't really know what that means for me, except I am certainly involved with Mike and Dennis [Hannon, Curb Music Group VP/CM] right now in trying to help advise them and give them counsel."

NEWS NOTES: Talk about shocking news! Shortly before press time, it was announced that Word Entertainment president **Randy Lund** was leaving the Gaylord-based company. Lund, a 28-year-old veteran (see story, page 10), had worked his way up through the ranks, earning a great deal of respect along the way. Lund would account on him to shoot straight with me. I always trusted his honesty and appreciated the insights he brought to my stories.

I'm not the only one who holds him in high regard. "I've never heard of him to all about people, and I must say I never heard a bad word about Lund from anyone, but I could fill several columns with stories of how his compassion, integrity, and prayers have touched people in a powerful way. He's not only a shrewd businessman but a respected leader who knows how to take care of his people. It's hard to imagine him not steering that ship. God bless his loss is going to be to some other company's gain. I wish him all the best."

Pamplin Entertainment executive VP **Mike Schatz** has resigned from the Portland, Ore.-based label. "Mike, my friend and colleague, has been a strong history together, and this announcement has been very difficult for anyone involved," said Pamplin Communications president/vice chairman **David Randall** in a statement, adding that they have parted on "very amicable terms." Randall will oversee Pamplin Entertainment operations until a successor is found.

GOOD WORKS

BACKSTAGE PASS: On Nov. 10, Jessica Simpson, Son By Four, No Authority, Lawsonense, Youngtown, and others will perform at the Bogart Backstage: On Tour for a Car benefit at Santa Monica, Calif.'s Barker Bazaar. Nickelodeon hosts Amanda Pynes and Elizabeth Berkley will also be participating, as will skateboarder **Tony Hawk** and stars from "Felicity." Staved By The Bell, and "Buffy The Vampire Slayer." Audition and record demo

booths will be set up, and attendees will see animation demonstrations, choreographers, and making artists. Children will receive authentic backstage passes, a camera, and an autograph book. Also at the event, the 2000 Children's Choice Award will be presented to **Mike Shalsten**, CEO of SoundScan. Shalsten will be awarded by the Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. Contact: **Suzanne Reynolds** at 213-693-6100.

DINNER DANCE: One Hundred Billion Men presents its 21st annual benefit dinner dance on Nov. 22 at the New York Hilton and Towers. The group will honor **Mary J. Blige** for her backing of the Open Door Initiative, a program supported by her tour sponsor, Seagram's Inc., that provides financial and mentoring services to adults living in public housing. Other honorees include **Russell Simmons**

(for his work on the voter registration campaign Rap the Vote-2000) and historian **Howard Dodson** (for his contributions to the Schomburg Center for Research in Black Culture). The event will raise funds for several One Hundred Billion Men education programs involving mentoring and tutoring, and for such economic programs as the Wealth Creation Summit. Contact: **Robin Verges** at 212-843-8075.

FOOD DRIVE: Country recording artist **Billy Ray Cyrus** sponsored a canned food drive Oct. 25 in Nashville in conjunction with the Harvest 2000 benefit concert. Cyrus asked Music Row businesses to serve as collection points and personally arrived at each location to collect the food. At the concert that evening, Cyrus presented the donations to the Second Harvest Food Bank. Participating musical performers included **Shane Minor** and **Beth Hart**. Contact: **Emily Burton** at 615-203-7071, ext. 154.

LIFELINES

OCTOBER
Oct. 30, **Thurgood Marshall Scholarship Fund** Annual Ball, New York Sheraton, New York, 323-9314.

NOVEMBER
Nov. 2, 21st **Annual Benefit Dinner Dance**, presented by One Hundred Billion Men, New York Hilton & Towers, New York, 212-843-8075.
Nov. 2-3, **Salvage Valley Art and Technology Conference**, Stanford Research Institute, Menlo Park, Calif. 212-255-5793, ext. 14.

Nov. 5, **Black Entertainment & Sports Lawyers Assn. Gain Rights To The Founders**, Marriott Techcenter II, St. Thomas, Virgin Islands, 332-258-2164.
Nov. 5-10, **Billboard Music Video Conference** And Awards, Universal Hilton, Universal City, Calif. 646-654-4660.

Nov. 10-11, **American Music Assn. Annual Membership Meeting And Conference**, Hilton Suites Hotel, Nashville, 615-345-9595.

Nov. 10-12, **Thurgood Marshall Scholarship Fund Celebrity Golf Tournament**, Pelican Golf Course, Newport Beach, Calif. 323-338-2364.
Nov. 12, **Cosmo Awards**, Auburn Theatre, Myrtle Beach, 313-448-6429.

Nov. 12-14, **1999 Annual EMI Entertainment Marketing Conference**, Universal City Hilton and Towers, Los Angeles, 212-941-0093.

Nov. 13-15, **Webbison 2000**, Century Plaza, Los Angeles, 617-708-0400.

Nov. 15-19, **International Film And Music Festival**, Hyatt Regency, Montage Bay, Jamaica, 323-932-2364.

Nov. 19, **Rogart Backstage: On Tour For A Cure**, Barker Bazaar, Santa Monica, Calif. 212-639-6160.

DECEMBER
Dec. 5, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas, 646-654-4600.
Dec. 5, **Emmy Awards Academy New York Honors Award**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York, 212-245-5446.
Dec. 6, **Spirit Of Music Award Dinner**, the Pines, New York, 716-923-3021, ext. 11.
Dec. 6, **100th Annual CMA Awards**, Barker Bazaar, Santa Monica, Calif. 212-639-6160.

FEBRUARY
Feb. 25-March 4, **32nd Annual Country Radio Seminars Conference**, Nashville Convention Center, Nashville, 615-269-7071, ext. 144.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to **Jill Pesselsnick**, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90066; jpsnellnick@billboard.com.

books

LANE RETAINS TOP SLOT

(Continued from page 19)

"Crash," Kevin Kark, Benny Cosgrove, Andy Goldmark, "Mike Mueller" (Warner/Chappell Music).

"This Moment On," Robert John "Mutt" Lange, Shania Twain" (Zomba Music).

"Honey, I'm Home," Robert John "Mutt" Lange, Shania Twain" (Zomba Music).

"I Feel like a Woman," Robert John "Mutt" Lange, Shania Twain" (Zomba Music).

"Millennium," Guy Chambers, Robbie Williams, John Barry, Leslie Bricusse" (BMG/EMI Music).

"Praise You," Norman Cook, Camille Yarbrough (Universal Music).

"Start Me Up," Mick Jagger, Keith Richards (EMI Music).
"Sweet Dreams (Are Made Of This)," Dave Stewart, Annie Lennox (BMG Music).

"Sweetest Thing," Paul Hewson, Adam Clayton, David Evans, Laurence Mullen (Blue Mountain Music).

"That Don't Impress Me Much," Robert John "Mutt" Lange, Shania Twain" (Zomba Music).

"Torn," Phil Thalmage, Anne Partridge (BMG Music).

"You'll Be In My Heart," Phil Collins (no publisher listed).

"You're Still The One," Robert John "Mutt" Lange, Shania Twain" (Zomba Music).

"You've Got A Way," Robert John "Mutt" Lange, Shania Twain" (Zomba Music).

TV Theme Award: "Who Wants To Be A Millionaire," Keith Strachan, New Line Music Strachan (Universal Music).

Film Awards: "Tarzan," Phil Collins.

"Notting Hill," Trevor Jones.
"The Bone Collector," Craig Armstrong.

"Eyes Wide Shut," Jocelyn Pook.
"Club Wanda: Moloko's 'Sing It Back,'" Mark Brydon, Rotin Murphy (Chrysalis Music).

"The Heart of Christmas Brothers," "Surrender," Tom Rowlands, Ed Simons (Universal/MCA).

*Share not licensed by ASCAP

BIRTHS
Girl, Chase, to **Thione "T-Box" Watkins** and **Max** 10, Oct. 20 in Los Angeles. Mother is a member of the recording act TLC. Father is a rapper.

Girl, Tyler, Milan, to **Julie and Damon** 10, Oct. 2 in Atlanta. Father is Southeast urban promotion manager for Capitol Records.

Girl, Cecelia Grace, to **Nancy and Dominic Pandiera**, Oct. 6 in Studio City, Calif. Father is national sales director for Virgin Records.

MARRIAGES
Anita Camarata to **Michael Jewison**, Oct. 1 in Bel Air, Calif. Bride is executive VP of MGM Music Group is executive producer/director with Yorktown Productions.

Jennifer Erwin Ferguson to **Bob Brunner**, Oct. 28 in Costa Vista, Calif. Bride is the lead vocalist in the Los Angeles-based band Charming Grooms and manages Mate rehearsal studio in North Hollywood.

DEATHS
Frankie Crocker, 63, of pancreatic cancer, Oct. 23 in Miami. Crocker was a radio personality for New York's WLSL-FM for 30 years. He first joined the Harlem-based station in the early 1970s and helped spearhead its appeal to young listeners. While his first five years there, WLSL became New York's No. 1 station among 18- to 34-year-olds. Crocker later worked as a PD there and helped WLSL earn top ratings against other R&B stations. Crocker also worked stints at stations in Los Angeles, St. Louis, and Chicago. He is survived by his mother.

Ronald M. Anton, 71, due to a fire at his home, Oct. 18 in Nashville. Anton was a former VP for BMI. He initially joined the company in 1966, working in the New York office. He eventually headed the publishing department. He moved to Los Angeles in the early 1970s to serve as director of BMI's writer/publisher relations. Anton retired as VP in 1988. Prior to his work at BMI, Anton worked at Columbia Records and the William Morris Agency. He was also a supporter of the Nashville Songwriters Assn. International (NSAI) and helped found a group's annual songwriter festival. Anton is survived by his wife, a daughter, and five grandchildren. In lieu of flowers, the family suggests that contributions be made to Anton's name to the NSAI, 1701 West End Ave., Third Floor, Nashville, Tenn. 37203.

Zeke Manners, 80, of natural causes, Oct. 14 in Los Angeles. Manners was a highly singer, disc jockey, and composer who co-wrote such songs as "The Pennsylvania Polka," which was a hit for the Andrews Sisters. He also co-wrote "Take My Wife Please" with comedian **Henny Youngman** and "Los Angeles" with guitarist **Les Paul**. Manners had many songs with **Bushy Bessie**. Manners first became known as the accordion and organ player in the Beverly Hill Billies, a five-piece band that played a jiving mix in Los Angeles and New York City. After World War II, a solution of the band, he formed a similar group, Zeke & the City Fillers. During the 1940s, he became a radio personality for several radio stations in New York. He next worked as a rock'n'roll disc jockey on both coasts and was a popular figure into the 1960s. Manners is survived by a daughter and two sisters.

Now You Can Have It Both Ways

BILLBOARD'S 2001 INTERNATIONAL BUYER'S GUIDE ONLINE AND IN PRINT FOR ONE LOW PRICE!

Make Your Search

Category:
 Category:
 SubCategory:
 Note: If you have selected a category above, then only the subcategories related to that category will display. If you have NOT selected a category, then all subcategories will display.

Country:
 State:
 City:
 Postal Code:
 Job Title:
 First Name:
 Last Name:
 Start by:



\$295
special print
& online offer!

- More than 15,000 detailed U.S. and international listings
- Record labels, publishers, distributors, PR firms and more
- Includes name, title, company, address, phone, fax and email
- IBG Online is fully searchable and updated weekly
- Includes UNLIMITED data searches and downloads
- Customized reports for download
- The definitive source for industry information

For more information, call:
800-449-1402
www.billboard.com/directories

Billboard
Every name you need. Virtually.

FATBOY SLIM BRIDGES THE GAP

(Continued from page 5)

Web chat in September to promote the new collection, "Halfway Between The Gutter And The Stars" (Nov. 7).

"Morrison's fans were not even remotely amused," he says, chucking the memory. "Persons on the Internet saw how the same could be perceived as blasphemous on any level. But judging from the many anatomically incorrect words they flung at me, I guess they did."

Despite his surprising flak from Morrison fans hasn't duffed Cook's exceedingly positive perspective on the project—or on life in general. For the man who made waves last year with the crossover hit "Fraise You" and its attendant album, "You've Come A Long Way Baby," things couldn't possibly get better—except possibly for the fact that he's squeezing the equivalent of six months of promotional work into three.

"But it's all for a good cause," he says with a grin, taking a breather from pre-release activities in his Brighton, England, home. "My wife and I, U.K. television presenter Zoe Ball is nearly about to deliver our first baby, so I'm sticking close to home. My objective is to get everything done before then and then take a little break from the hectic U.S. television schedule."

Cook says that the "love energy" currently fueling his personal life also permeates "Halfway Between The Gutter And The Stars." "A lot of the tracks came to fruition at a time when I was feeling good, and I think it's apparent in the music."

It certainly is. The album takes the listener on a biased-out rhythm journey, winding through richly textured, soulful, and candy-sweet pop hooks. Along the way, Cook enlists the vocal skills of quirky funk diva Macy Gray, who fronts the old-school throwdown "Love Life" with the words "I'm a demon, I'm charged 'Demons.' Also appearing are house music hero Roland Clarke on the hands-in-the-air set-dancer "Song For Shelter" and P-Funk legend Bootsy Collins, who sings the words "I'm the only 'Weapon Of Choice.'"

However, the true draw of "Halfway Between The Gutter And The Stars" is Cook's natural gift for getting his groove on. He's got the ground club culture and mainstream pop accessibility.

"If you look at it from the most basic point of view, you're not talking about linking two completely different worlds," he says. "You're talking about attempting to unite different genres and the people who support them some common musical denominators. Sometimes, it happens by way of distinctive personal profiles. Other times, it happens right smack in the middle of a great guitar or drum solo. It's just a matter of how you combine those various elements."

Cook admits that he was "mildly freaked out" when it came time to begin sewing those elements together for this new collection.

"For starters, I had no idea what this album was supposed to

be. All I knew was that it could not be a duplication of the last record," he says, adding that this was actually the first time he set out to record an entire album in one period of time. "You've Come A Long Way, Baby" and his 1998 full-length debut, also by Fatboy Slim, "Going Through Chemistry," were both assemblages of previous singles and additionally recorded cuts.

"The end result is an album that feels cohesive, like a focused piece of work. But getting started was definitely difficult."

The first step was refreshing his palette of musical colors. "I hadn't really updated my samples since the last record," he says.

Cook spent several weeks tearing record stores all over the world. "I bought about 1,000 records. Most were garbage, but I found some wonderful tiny bits that were like precious diamonds."

From there, he started to build tracks from various vinyl snippets. "It always has to start from that point. If I started from the groove, I'd never get anything done. I can spend all day putting together samples," he says, adding with a laugh, "and it's not always pleasant to get lost in a sea of bips and booms."

While other artists might feel the pressure to brew another potential hit, Cook is at the opposite. "I wanted to make a record that's catchy, but giving in to the pressure to write 'hits' would've been a disaster."

And yet "Halfway Between The Gutter And The Stars"—titled by Cook to describe how he views his stature as a recording artist—is rife with single-worthy fare. "It's not going to be impossible," says Marlon Crendell, manager of Record Kitchen, an indie retail outlet in San Francisco. "He's made an album that has edge, but it's also a straight-up pop record. There are a lot of hooks or five-to-five singles for the label to work."

While "Sunset [Bird Of Prey]" enjoyed pop crossover in the U.K. (not to mention clublike interest in the U.S., thanks to exposure of the video on MTV2 and the Box), "Gutteralwerks" is gearing up for the launch of the single "Ya Mamma" in the States. The track, which tightly intertwines vibrant rock and soul with the breezy, laid-back sound from inclusion on the Columbia soundtrack to "Charlie's Angels."

"It's an incredible opportunity for us," says Errol Kolosine, GM of Astralwerks, adding that the single will be complemented by a videoclip lensed by renegade directing team Traktor. "The tie-in with the movie, which is a lot of fun, will instantly bring this project to the widest possible audience."

Kolosine notes that the label is "extremely conscious" of maintaining balance between Cook's budding mainstream profile and his underground credibility. "There's a thin line between the ambition to make him a pop star and making him look like a sellout. We won't let that happen in the name of selling records. We're not here to trash his career. We're

'A lot of the tracks came to fruition at a time when I was feeling good, and I think it's apparent in the music'

—FATBOY SLIM—

here to enhance it."

To that end, Cook will be doing a series of DJ appearances in the U.S. during the days surrounding the Nov. 7 release of the album. "We want to remind people that he's a regular guy. He's a DJ, and that's his first love."

Adding to the marketing strategy for the album is a 12 days of

WILL THE INDUSTRY BE LEFT WITH ONLY 1 RECORD CLUB?

(Continued from page 5)

Sources say that the proposed sale of Columbia House—the record and video club jointly owned by Warner Music Group and Sony Music Entertainment—has been spurred by the erosion of club profits due to cutbacks in the music industry. And by both record clubs to attract and retain customers.

With record-club unit sales on a downward spiral and both clubs giving up as many free goods, if not more, than they will, some observers have reached the conclusion that there is only room for one record club to be profitable.

Consequently, the on-again/off-again talk about selling Columbia House to its competitor have resumed, according to sources (*BillboardBulletin*, Oct. 24). These are believed to constitute the third round of negotiations in the past 18 months.

Also, a recent discussion about Columbia House as said to be in the early stages, a merger with BMG Direct's record club would create a company with combined revenue of about \$1.5 billion.

Another option said to be under consideration at BMG would be to merge the record clubs with CDnow, which BMG recently acquired. But such a strategy would meet the approval of Bertelsmann E-Commerce, which oversees the online merchant.

Warner Music and Sony had planned to acquire CDnow and merge it with Columbia House, but the deal fell apart early this year. While Warner

took the lead in negotiating for the CDnow deal, sources suggest that Sony is the lead advocate for selling Columbia House.

Sources familiar with Columbia House value the company at about \$400 million, assuming all current licensed music and video product is maintained. That is a far cry from the \$1.5 billion valuation the company is believed to have carried in 1989 when Warner Music Group acquired the company. 50% ownership of the record club in the settlement of a lawsuit against Sony. The latter had hired movie producers Peter Guber and Jon Peters, who were under contract to Warner's film company, to head the Columbia

Fatboy Internet promotion—including a string of online listening parties and chats with the artist who has his own site, guttandstars.com, that provides sound bites from the album, along with the requisite bio material, photos, and news items.

All of this activity sits well with Cook, who has stuck with his Fatboy Slim moniker longer than any other he has donated to date.

"This one's permanent," he says. "It fits better than anything else I've tried so far."

For the uninitiated, over the course of Cook's 13-year career, he has undergone numerous musical makeovers. His career began as the bassist for the now defunct Britpop band the Housemartins. Having had enough of the band thing, Cook switched gears and founded Beats, International, who

scored a worldwide hit with the song "Dab Be Good To Me."

Still feeling that his calling was more as a DJ and producer, Cook began cutting tracks under his own name as well as numerous aliases, including Mighty Dub Katz, Freakniverse, Lizzaman, and Fraise Funk Force. The most success so far, undeniably, has been as Fatboy Slim, and he got proof of that recently when Vice President Al Gore utilized "Fraise You" during his campaign for the U.S. presidency.

"He did it without even asking, which was somewhat upsetting," Cook says. "You should have the opportunity to lend your music to a campaign that you personally believe in. I'm sure Al's a good bloke. At least he's not a Republican. If he wins, I figure he'll owe me big time."

issues with the pegged sale.

Meanwhile, the new OnePricerClub, which debuted Oct. 10, generated a firestorm of criticism from retailers, who say it is unfair that the \$9.99 price the club charges is well below the \$1.40-\$12.00 wholesale price they pay for superstar front-line product.

Executives at the other majors—who weren't notified in advance about the new club offer—also were upset by OnePricerClub's inclusion to sources, at Oct. 28. According to the Universal Music Group, sent cease-and-desist letters to BMG Direct, apparently asking that titles be removed from the \$9.99 offer (*BillboardBulletin*, Oct. 28).

Sources within BMG suggest that its record club lawyers fully explored the legality of licensing contracts for inclusion of albums from other major record companies in the OnePricerClub. But the move from the industry apparently has led BMG to change its mind. According to source, BMG club management and senior BMG Distribution staff decided at a meeting that the offer will be readdressed (*BillboardBulletin*, Oct. 24).

On Oct. 25, the OnePricerClub home page was changed. Viewers visiting the page were told, "As you can see, we are not able to process orders at the moment. Unfortunately we need to temporarily suspend our operations while we respond to what we've heard from our members and friends."

It's unclear how the offer will be resolved, but it will affect the OnePricerClub concept is so dramatically different from the traditional "negative-option" club model, some wonder if its structure even qualifies it as a record club. In the negative option model, club members are sent a record every month stating that they will be sent the featured disc and charged full price unless they respond by returning a postcard declining the music. Club members in the record clubs traditionally use free goods to induce greater sales, a tactic not employed by OnePricerClub.

Spokenmen at each of the five majors declined to comment for this

Columbia House's merger with BMG Direct's record club would create a company with combined revenue of \$1.5 billion

Pictures studio Sony had just acquired.

Warner Music assumed its stake in Columbia House just as the two companies were experiencing their most explosive growth ever, thanks to customers buying CDs to replace their favorite vinyl albums.

In 1994, that distribution channel accounted for more than 40 percent of 15.1% of all units shipped, according to Recording Industry Assn. of America data. In 1996 record-club market share declined slightly to 14.3% and held that percentage in 1997. But in 1997, record club sales began a steady decline: to 11.6% of total unit shipments that year; 9% in 1998, and 7.9% in 1999.

During that time, the BMG record club, which had been sold to Columbia House as the largest music club, although the latter may still be the overall largest when its video business is taken into account.

But the struggle for market share between the two clubs has not deterred executive familiar with the talks estimates that Columbia House's music earnings before interest, taxes, depreciation, and amortization have shrunk from about \$75 million five years ago to about \$10 million its most recent year.

Sources say that Columbia House's video business is still profitable and growing and that, with BMG having little to lose, the merger deal would be a good fit with BMG Music Services.

Due to the declining profitability at both clubs, their owners apparently believe that the Federal Trade Commission will not have any antitrust

'SRV' PAYS TRIBUTE TO VAUGHAN

(Continued from page 5)

three concert performances at his next-to-last gig in 1990 in Alpine Valley, Wis. The helicopter carrying Vaughan from that venue to Chicago crashed moments after takeoff. The rest of the set was culled from studio recordings, concerts, and rare radio and TV appearances.

"They've got a lot of stuff on here that I didn't know was around," says Double Trouble bassist Tommy Shannon. "Some of these are really early stuff—'Let's Go My Girlfriend,' 'Don't Lose Your Cool,' 'Crescent Saw,' and a live 10-minute 'Texas Flood' from '88, which I just can't wait to hear."

"When we first got together we were simple, typical blues band with no frills or anything," he adds. "But then we started growing and stepping out a little bit and going into new directions without losing our roots—and the rock covers the whole story. And some of the cuts are radio shows that were super-god nights that I wondered if they were ever recorded. It looks like they got some of them."

Drummer Carey Layton joined his Double Trouble bandmate in supplying photos and artwork for the pack-



DOUBLE TROUBLE

age. "People should be really happy with it," he says. "It's a real good fan-based set, with 'greatest hits' and so much unreleased stuff that's never been heard before. I have some 70 SRV bootlegs myself that sell for \$30 to \$90 a pop. The band was one of the most bootlegged in history, so they decided to grab good, musical live stuff from wherever it existed."

According to Legacy senior director of marketing Mark Feldman, the label really "came up with the goods" on "SRV," which follows his release last year of remastered and expanded versions of Stevie Nicks' Vaughan & Double Trouble's first two studio albums, along with a second greatest-hits disc.

"It's the mother lode of unreleased material for SRV fans—what they've been asking for years," says Feldman. "And the fourth disc is a DVD—how one's ever done before in a box set—with music that's just amazing from the band's last appearance on 'Austin City Limits' that's never been seen or heard unless you were lucky enough to be at the taping. There are also five wonderful essays and bits of never-seen photos, so it's a very personal and warm tribute to Stevie as a musician and person—which is

exactly what it should be."

"SRV" has actually been in the works for three years, notes compilation producer Bob Irwin. "I feel like I'm the keeper of the keys, the protector of the heritage," says Irwin, who says that the project was "emotionally charged" from the beginning—especially while working closely with Vaughan's older brother, Jimmie Vaughan, in Austin.

"You start foot in the walk down there and basically walk into this world that was shut down abruptly 10 years ago," notes Irwin. "But you rack it up and do your work, and in the case of Stevie, it's a labor of love. These guys got 29 or so absolutely and equally devastating versions of single-multiple live versions of any given song, each with special attributes. And you got 29 so absolutely and equally devastating versions of 'Willie The Wimp' to sort them out and make the final cut, so it's an enviable position to be in, and the set's absolutely musically solid and filled with integrity from beginning to end."

Jimmie Vaughan agrees with Shannon on the early material collected in "SRV." "A lot of the things I don't think people have heard unless they were around in the early days and saw Stevie play in person," he says. "The song with Paul Ray & the Cobras, which is one of the first Stevie ever sang, sounds like an old record from the '60s. And there's a lot of really cool stuff like 'Ask Me No Questions' with Albert King. I was recording from King and Vaughan's 'In Session' Canadian TV appearance and subsequent album) and 'These Blues Is Killing Me' with the sax player A.C. Reed [a 1981 recording from Reed's album "I'm In The Wrong Business"]."

CONFAB HAS THE WORLD DANCING

(Continued from page 12)

However, Jan Kubicki, head of A&R/managing director of Magic Records in Poland, warned that his country's rampant '50s pinup craze is killing the disco music scene. "The situation is very bad," he said. "There is no Polish music released at home, because there is no interest in record companies to release an act, as it is limited three days later."

The concern was reiterated by László Széll, managing director of Hungary's Under Cover Music Group, who said the region suffered from the "cultural" syndrome of information on progressive underground music, no integration, and no infrastructure as a result of the wide-scale pinup coupled with exorbitant sales tax on product.

Széll, who promotes includes Tonderbe, Marel, and Gabor Deutch, advised that prices for legitimate CD product in the region are "beyond imagination."

"If the pinup is stopped, the market will be huge," an optimistic Kubicki comments.

During the conference, Grokwood's/Strictly Rhythmic A&R manager Michael McDavid confirmed the findings of a recent Billboard report (Billboard, Oct. 2) that U.K. dance acts are among the most successful of the country's rock acts are failing.

"There's nothing happening with domestic dance music in the U.S.—it's definitely a British invasion," McDavid said, naming acts such as Underworld, the Chemical Brothers, and Orbital among the high-flyers.

McDavid conceded that such acts have the marketing and promotion tools to get their songs on radio and videotapes. "If you want to have a big break in the U.S. without a \$200,000 video, just forget about it," he said.

Said Eric Moreland, managing director/A&R of Paris-based F Communications Records, "In France, you are much more likely to have your music played—just as in the U.K. and America."

"It's very simple," Albers said in a later panel discussion. "To become successful as an act, you have the money and full support from the label."

"And dance music is disposable," cautioned McDavid. "This is

mainly due to music being made by producers and not true artists. And at the end of the day, many of these producers don't want to lose in support of a track."

Producer Tom Holkenborg, aka Dutch recording artist Junkie XL, added that a new level of respect is given to a dance act that previously suffered from "the 'cultural' syndrome of information on progressive underground music, no integration, no infrastructure as a result of the wide-scale pinup coupled with exorbitant sales tax on product."

Michael de Hoij, director of Rotterdam-based Rotterdam-based Immolate Music B.V., performed and went one step further. "Conceding live presents a face to the audience, which really helps sell records," he said. "Performing live is one of the best ways for an act to get to the next level."

In a lively and highly interactive panel—chaired by Frank Janssen, editor of Dutch music trade publication Muziek en Beeld—Dutch chart champions agreed to develop a nationwide sales-based chart system for the country's important dance music industry.

Under the initiative, data will be electronically gathered each week from the country's 100 largest clubs, as well as retail outlets. Local industry veteran Rob Boskoop and Marcus Mäler, general director of the country's Mega Charts, said the new chart would likely help in securing licenses in other territories, said many label executives. "Holland is so tiny, which means we can surfain robbers, managing director of the country's Euro Live Music and Technology."

Perthage de Hoij summed it up most succinctly when he said, "We don't make music for the Holland scene—we make music for the world." He pointed to several Dutch acts—DJ Jean, DJ Jergen, Darude, Jayde, and the Vengabos, among others—that have had global success.

Similarly, France has several international-released dance acts, including Daft Punk, Bob Sinclar, DJ Olive, Dimitri From Paris, Kid Loo, Air, Lau-

"So if you like Stevie Ray Vaughan, this is something great to sit down and listen to, with a really cool package," he adds. "The book is fabulous, and there's a great cover with Stevie's guitar."

Legacy is supporting "SRV" with major consumer print and TV campaigns and "value-added" poster giveaways with major accounts, says Feldman. There will be sampler giveaways at rock radio and national blues radio shows and a promotion with Guitar World magazine.

Web-wise, Epic's site is being updated to highlight the box, as is Double Trouble's.

Vaughan's cyberspace aside, Austin remains "the musical center of his universe," notes triple-A KGRS Austin PD Jody Denberg, who says that Vaughan's local profile remains "as high as it's ever been" even a decade after his death.

"The reissues a year ago had great

sales in this market due to the included bonus tracks," Denberg adds, "but not only people in Austin are going to get this [new 'SRV' box] up. When Pat Smith came to town and all she wanted to do was see me was Stevie Ray Vaughan because her son Jackson says this is a big fan, you realize his reach goes far beyond the capital of Texas."

Denver retailer Paul E. Epstein, president of Twist and Shout Records, says, "Stevie's taken his place with Hendrix, Dylan, Miles—a landmark artists who sell no matter what you put out, because they're such fascinating icons." Regarding "SRV," Epstein adds, "A box set needs to serve one of two functions: for the beginner, replacing the need to buy everything by an artist in order to get the essentials, [and] for the collector, scratching the itch for rare and unreleased material. 'SRV' satisfies both in spades."

ment Garnier, and Modjo, a Paris-based duo responsible for the current European crossover hit "Lady (Hear Me Tonight)." On Nov. 14, MCA Records will release the new album.

F Communications' Moreland noted how France was a hotbed of creativity in the disco '70s, with producers like Jacques Mollit and Cerrone pioneering a French sound characterized "by the early '80s. The French had disappeared from dancefloors," he said.

"In the early '90s, though, French producers and artists became a force, once again, in clubs," he continued. "By

the late '90s, the French house movement had become a worldwide phenomenon. You just always have to keep your ear and eyes open, because you never know where the next big thing will come from."

The ADE is organized by Dutch music copyright organization BUMA and Consoma, a foundation dedicated to promoting the country's music abroad.

For additional coverage of the Amsterdam Dance Event, see *Dance Trust*, page 35.

REALNETWORKS, MICROSOFT TOUT FORMATS

(Continued from page 10)

new versions of Sony's VAIO Music Clip portable player, as well as VAIO computers shipping in January 2001.

Microsoft's Fester was quick to point out that Windows Media Audio will be compatible with the Sony new device.

Sony has also made pacts with RealNetworks for various cross-promotional partnerships. A spokesman for Sony, though, did not provide details on these promotions.

New Sony portables and computer products will be announced at Comdex on Nov. 13. Further announcements are expected at the Consumer Electronics Show in January 2001.

Almost anticipating Microsoft's attacks on its sound quality, Real issued an independent study that key Lab comparing RealAudio 8 and Windows Media Audio.

In the study, Lindon, Utah-based Key Labs compared radio, spoken word, and complex music content. More than 400 participants were asked to pick which sounded more like the original. In all the tests, RealAudio 8 was the winner when streamed at various bit rates.

In fact, in half the tests, which were conducted at various streaming bit rates, 90% or more of the listeners preferred RealAudio 8

over Windows Media Audio.

For its part, Microsoft put out a summary of an independent study by 2D Labs that showed that 90% of consumers tested could not tell of differences between playback of a CD-quality Windows Media Audio file and an MP3 file played back at twice the bitrate.

But Forrester Research media and entertainment analyst Eric Scheiber disputes the significance of quality comparisons. "Because most companies don't really care about how good something sounds, because they use the studies as a marketing tool," Scheiber says. "It's about selling the perception that one is better than another."

Scheiber says that the only reliable tests are those conducted by third-party audio engineers, who then publish their findings in various technical journals.

Regardless of quality issues, Microsoft Windows Audio technology is compatible with RealNetworks Jukebox software through a license between the two companies.

However, RealAudio files will not play on Microsoft's Windows Media player, a situation that is unlikely to change, says Fester. "Microsoft isn't interested in having RealAudio files on their system," he says. "It's not on par with Windows Media."

(Continued from page 5)

Not surprisingly, the questions evoke a wide range of responses from executives at major record labels, online companies, retail operations, technology businesses, and Internet and financial research firms. Some of the questions were interviewed over the past few weeks and most of whom have plenty riding on how these issues ultimately play out.

Internet services company Freeview Systems, for instance, cited the slow-developing commercial download market in reporting that its revenue was developing three to six months behind schedule and that third-quarter losses were higher than first expected. Supertracks, another commercial-music enabler, raised similar concerns in announcing the layoff last month of a third of its staff.

For some business-to-business and business-to-consumer companies have been built around the expected arrival of a vital online music marketplace, and retailers have been working for at least the last year on their download-integration strategies. The record labels, of course, have put copious amounts of time and money—and the occasional merger proposal—into the search for an online future that no one disputes is coming, in one form or another.

If there is an easy consensus to be found throughout the industry, however, it is that commercial download in their current form are disastrously difficult for consumers to contend with—whether irredeemably so is a matter of debate—and that they are no longer viewed as an end game in themselves, even by their staunchest proponents but rather as one element of a suite of ways in which music will be sold to customers digitally.

Indeed, four of the five majors have already revealed plans to roll out subscription services this fall—which likely will include a combination of downloaded and streamed music offerings—and the fifth, Warner Music Group, says it expects to launch a service with soon-to-be parent company America Online next year.

The labels—most notably Seagram's Universal via its soon-to-be new parent, Viacom—have moved fast to make music available to a new breed of wireless devices, while BMG says it will unveil details of a "secure peer-to-peer" music service this winter.

"You are seeing a lot of people starting to look at downloads as more of a means to an end than an end in themselves," says Tracy Reed, VP of merchandising at online CDnow, which is stocking Warner Music Group's digital titles. "A lot of what happens next is going to depend on how all of this plays out in the next few months. If downloading doesn't turn out easier said, then you will see streaming and other models moving to the front of the line quickly."

"I actually think there will be many business models that we offer to consumers," says Heather Myers, executive VP/GM of Universal Music Group's (UMG) Glob-

al E division, which launched its "bluewater" digital-download trials at the end of July and is already quietly testing a music-subscription service among 5,000 participants.

"There are going to be consumers who want to buy one-off downloads, and there are going to be consumers who want to buy a bundle of downloads, and there are going to be consumers who want to subscribe to either downloads or streams," Myers adds. "Ultimately, a lot of different business models are going to coexist."

"I don't think that there's going to be any clear path over the next few months," says Dick Wingate, senior VP of content development and label relations at Liquid Audio, which has been working with EMI, Warner, and BMG on digital download efforts.

"Certainly for this Christmas season and into 2001, it's going to be kind of a free-for-all, from streaming to downloading to subscriptions," he adds. "And what the way forward is will be decided when something really seizes the imagination of the market, hopefully the same way Napster did."

THE ORIGINAL PLAN

When the mainstream music industry began seriously looking at ways to monetize the movement of music onto the Web in 1997 in the face of the frenzied rise of free MP3 files online, the focus was on the sale of digitized product in the form of paid individual downloads of singles or albums.

These would be in higher-quality codes (encode/decode formats) than MP3 and would be secured via a new breed of digital rights management (DRM) systems. It is a business model in keeping with the traditional offline approach to selling music—something some insiders contend, in retrospect, was the industry's initial mistake.

"The notion that you can transmute your business from the physical-product, brick-and-mortar world whole, onto the Internet—with the same pricing, the same rules, the same players—doesn't work," says one of the top music-audio-related tech companies who asked not to be identified. "And that's immense: It means the whole thing was built on a faulty design, like pre-Kitty Hawk airplane. It's not easy to get it right, but the design is, and this one doesn't

fly."

This "bad DNA" argument has at its heart the now raging "sale of products vs. sale of services" debate—a key driver behind the different online business models currently being explored. But even those who say that paid individual downloads do have a vital place online, and there are many, argue that the implementation of the approach has been faulty.

That is, it was the nurture of the commercial download, not the nature of it, that's to blame for its current difficulties.

David Pakman, senior VP of business development and co-founder of online music locker company Myplay, is one who doesn't discount paid downloads as a potentially viable business model but believes that "the industry built serious flaws into the system."

"You would be hard-pressed to stand up and say that downloading

doesn't work [as a model] when you look at Napster—35 million people going tons of downloading in a very easy scenario," he says. "But because of the industry's perceived need to put safeguards into place, you ended up with these huge hurdles to simply making it work."

"In the case where you have to go to a retailer, put your credit card in, buy a thing, get six different formats, download it a few times [to get it to work], and then it times out for some people or it doesn't work for some [hardware] players," he continues, "well, is it any surprise to anyone that that's not going to work?"

"HOOP" SCREAMS

If there are two things that come up over and over when people talk about the current state of music downloads, it is the many steps required to successfully access them—the proverbial hoops to be jumped through—and the hard-goods pricing levels.

"The current form of what [the labels] are trying to do is never going to work," contends Malcom Kohn, a former Sony Music executive, a publisher, and a senior analyst with International Data Corp.'s (IDC) consumer e-commerce and digital media research program. "That's not to say downloads won't work—selling downloads is a possible business model. But you can't sell it at high prices, and you can't sell it if you make it impossible for your customers to buy."

RealNetworks founder Bob Glaser has described the process of trying to buy EMI's downloads—created by many as among the more user-friendly of the offerings that were up this summer—as akin to "science experiments."

"If I was a customer just trying this, forget it," he says. The sales numbers appear to bear that out. While no labels or participating retailers have been willing to divulge any admittedly nascent-days figures, sources say that none of the labels that had product for sale this summer has sold more than several thousand units as part of its paid-download projects.

And even a good portion of those sales, some contend, are likely being rung up by journalists or competitors.

"I don't know what percentage of the [paid] downloads that have been done so far are showing up on the expense accounts of [music industry] executives," says one major-label executive. "We're not even identified. I would bet that [it's] about 40%."

WHY IS THIS WAY?

The record labels counter that they can't, and won't, build a business online unless they can protect the music they offer from unauthorized access and copying—the very real threat of Web piracy.

"We always could paint a model that if we gave all our music away that we could get rid of a lot of it," says Al Smith, senior VP of Sony Music Entertainment, which was first out of the gate with its U.S. download rollout in April. "And in that regard, the Napster success is no surprise. But we can't build a business by giving it all away free."

But the issue of file security is necessary—and that means at least one hoop for consumers who have grown accustomed to simply grabbing unprotected (and thus unauthorized) free music files via such services as the Internet File Share.

Also unlike with Napster, they will need to pay for those secured files via a credit card or some other payment system; necessary hoop No. 2. There is a huge difference between a secure file (like MP3) and building a scalable system to be able to track those files and compensate rights holders, said Kevin Connors, president/CEO of Music Business Group (BMG), during this year's Plog. In form in New York. "It can't be unfriendly to the consumer, but it is necessarily going to have to be something different."

The "something different" would be part of the focus of the inter-industry Secure Digital Music Initiative (SDMI), which launched in late 1998 with a goal of creating a broad framework for the secure distribution of digital music.

The initiative was never less than a highly ambitious undertaking, and it is credited by many with having gotten competing interests from the content, tech, and consumer electronics industries talking with one another about their various goals and needs for developing a commercial online music marketplace—no small feat, given the large number of interested parties and their strikingly divergent business desires.

But what SDMI has not done, and says it did not intend to do, was create a single, standard approach for doing things that that broad framework. The result is that the five majors have undertaken at least that many approaches to how they are choosing to "package" and sell their music downloads.

And that means that the required hoops for doing commercial downloads have multiplied exponentially.

AN ONLINE CACOPHONY?

"Every one of the companies has announced different solutions or combinations of solutions, and it's a mess," says one analyst, as viewed by the point in time when consumers have spoken clearly that they want an easy solution, and we all know that it starts with the letter N. Says Liquid's Wingate, referring to the letter N, "Well, it's not free is still free, and anything that's

(Continued on next page)

PLEASE WAIT

The amount of time it takes to download a music file varies, depending on the format the music is encoded in—some take up only half the space of others—and the speed of the buyer's

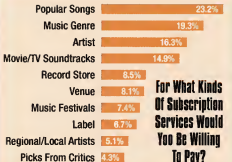
modem and Internet connection. A 128-kilobyte (K) modem, for instance, could mean a ballpark wait of 2-5 minutes per megabyte (MB), while a T1 broadband connection will send the same amount of information blazing over in seconds. As one example, to download a new Mariah Carey album, Martin & Wood's "The Dropper," for \$13.99 at Tower Records Online, the 49-MB Liquid Audio download would take about 15-16 minutes with a T1 connection but more than 2 hours with a 56K modem. The U.S. broadband mar-



"This has been a time of building up a lot of important skills and core competencies and technology components . . . We have built a lot of the infrastructure. We just haven't completed the final platform upon which to create a market"

—CHARLES JENNINGS—

www.billboard.com



SOURCE: JUPITER COMMUNICATIONS

**For What Kinds
Of Subscription
Services Would
You Be Willing
To Pay?**

Labels See Future In Subscriptions

BY MARILEY A. GILLEN

NEW YORK—Universal Music Group (UMG) may be "quietly" testing a music-subscription service among 5,000 participants for an expected early-2001 public launch, but the fact that it and the other major record companies plan to move into new online business models—and soon—is far from a secret.

Where not too long ago the Internet was largely viewed as a digital store of unlimited titles in which music "products" ranging from the tried-and-true (cassettes and CDs) to the "try it, we'll" (secure digital downloads) could be packaged and sold in much the same way it has been often, a convergence of factors has recently spurred this pronounced move toward exploring other avenues. Those models have more closely to a "services" approach and tap the streaming audio end of the music delivery spectrum.

In addition to subscription offers of access to music and other content for a monthly or yearly fee, these new models include ad- or fee-supported streaming audio "lockers" that allow consumers to easily and instantly access and organize their music collections online. And, of course, the lockers allow the delivery of music to all make and manner of wireless devices believed to be on the horizon.

The reasons for the shift are many, but underlying them are fast-evolving technologies and a newly enlightened music consumer who has become accustomed to a certain level of "ease of use" and openness of access to music online. And that latter matter can, in large part, be laid at the feet of embattled file-sharing service Napster.

"The lessons that come back from Napster are the need for a wealth of choices of music and an ease of access and use—the idea that you can get any piece of music you want and be able to use it how you want," says Al Smith, senior VP of Sony Music Entertainment, which earlier this year announced a joint venture with UMG to develop a subscription service. "And with those criteria, we have you naturally going to the subscription services."

However one feels about the current state of paid individual downloads, "ease" in a word few would associate with them. Subscriptions—whether offering access to downloads or streamed-audio titles or, more likely, a combination of the two—overcome some of the perceived burdens of the process.

"You don't have to pull out your wallet and get in line every time you want something," says Jupiter analyst Aram Simmrich of one upside to what is a prepaid model: Pay up for the month and you can take whatever you want for essentially—no or apparently—no charge.

Jupiter forecasts that \$1 billion will be spent on such subscriptions in 2005, accounting for 18% of total online music purchases that year and more than doubling the percentage to be claimed by so-called "la carte" paid individual downloads.

"It doesn't have to be free but it should feel free" is a new mantra for the post-Napster age, and subscriptions are seen as offering at least a plausible replication of that experience. They also address what many see as another post-Napster demand for breadth of content.

Of course, feeling free to use the music and being so another. Universal has yet to confirm what it will charge when it debuts its service, which offers only its music in the test phase but is expected to include a number of labels at launch. But sources have said it is considering a number around \$15 a month.

Whether or not Napster ultimately loses its battle with the recording industry, which has sued it for alleged copyright infringement, none one expects that opportunities to snag free music will disappear anytime soon. But, what will, anyone pay for the face of those options?

Jupiter says yes—if it offers something they view as worth paying for. According to a recent consumer survey, tops on this "willing to pay for it" list are subscriptions to "hits" (cited by 22.2% of respondents) and subscriptions to particular genres (18.2%). Label-specific offerings are seemingly not in great demand (8.7%), and thus observers caution—and label execs echo—that viable services will likely need to be either cross-company or third-party efforts.

Among third parties already in the market are MP3.com, which offers indie-only genre-based streaming music, and Rhapsody, which offers unlimited access to downloads for a monthly charge. Both, of course, would also like to work with the majors.

(Continued on next page)

BEYOND THE AGE OF DIGITAL DOWNLOADS

(Continued from preceding page)

free people are going to flock to, but if you're not going to make it free, at least make it as easy to get as you can pay for it as it is when it's free."

The different label choices include the format for coded selection for the music, from Windows Media Audio to Advanced Audio Coding to Liquid Audio to ATRAC-3 and so on, or the choice of which soft-play will be supported, such as Sonique, RealPlayer, or MusicMatch, and the pricing levels for the product, as well as whether the labels will set their own prices or allow the retailer to do so.

Then there is the decision on whether portable devices will be supported—that is, can music files be moved onto other hardware and/or burned onto CDs?—and, if so, which ones?

There are also various choices of partners for file security, digital commerce, hosting, and retail integration, all of which have ripple effects on the front-end purchase process, as they require customers to go through different steps depending on the label associated with the particular product they are buying.

"We've all come into the market with a variety of cleavages, a variety of security options, a variety of codes," acknowledges Sony's Smith. "So each company has made a choice to back a horse to see if that horse wins the race."

But observers say it's already way too far realizing that no one will win if confused customers choose not to wager any money at all on the proceedings.

It is all turns out, once the race is sort over, we'll all have to, for the sake of doing business in the digital space, start to be less proprietary with the systems we choose and choose to back one—and the winners will be whoever. Smith says. "And that is already starting to happen, I think."

"There are still a lot of pricing contests that have to be determined before this can take off," says another major label staffer of the current cacophonous approach by the Big Five. "And I think they will be [sorted out] in time."

Others are already showing signs to buttress this contention. Among them is the rise of multi-format support among portable digital devices, eliminating buyer concerns over obsolescence, as well as efforts to help clarify the terms of "support" alliances being announced among soft-play companies. Consolidation—as the number of competitors in all sectors is winnowed down—also is expected to help clarify the landscape and simplify the procedure.

"It's clear that the array of technologies out there is making it a difficult consumer experience right now," says Victor S. Sirota, senior VP of strategic planning and business development for Warner Music Group. "If I was to idealize what this should be, it should be one store from which a consumer gets the music that's available to him that can play in any [such] player that they have in their computer."

We're clearly not there, but we can get there in one of two ways.

"One way is that everyone adopts the same technology—but I don't think that's historically the way that the Internet has evolved," he adds. "The other way is that the technologies begin to inter-operate, and I think that's what you are going to begin to see happen over the next year or so. What will end up happening is that a couple of technologies will begin to outdistance other technologies, and there will probably be two or three codes and two or three DRM's, and these will become the ones adopted by the largest number of consumers."

In the meantime, however, "it's a train wreck," says Aram Simmrich, an analyst with Jupiter Communications, which has forecast

'Into 2001, it's going to be kind of a free-for-all, from streaming to downloading to subscriptions. And what the way forward is will be decided when something really seizes the imagination of the market, hopefully the same way Napster did'

—DICK WHIGHAM—

that sales of paid individual downloads will be overtaken by revenue generated by the subscription music model by 2005 in part because of the ease the latter offers the consumer over the former.

"No one is going to go through all that just to buy a single," Simmrich says.

"We are at the point where we think [the labels] realize this ain't going to work," says HMV president Peter Luckhurst of the commercial download model as it exists today. "And then we hope the next thing might be they turn to us and ask, 'What do you think?'"

SO WHAT DO THEY THINK?

Those on the front lines of the digital sales process—the retailers—are in the paradoxical position of being strong supporters of the digital-download concept and increasingly vocal critics of the real-world rollout.

"Our job is to give the customer a good experience," says Dave Alder, GM/senior VP of Virgin Megastores online. "And as it stands right now, that is just not possible with downloads, and that just makes no sense to me."

"I mean, in a store you would say 'I mean, you can only buy Sony in one transaction and then have to go back into the line to buy Warner's titles, or that you have to jump through all these hoops before we even let you buy anything.'"

"I have no doubt whatsoever that this won't work," says Jason Fiber, VP of digital strategies for CheckOut.com, of the current commercial download system. "And that pains me to say, because I am a big believer in this. But you can't expect people to jump through hoops to buy something. And that's what's being asked of them now."

Retailers also have strong opinions on a second home of contentious pricing. Most of the major-label download product out now is ticketed on a par with its physical counterparts, something most merchants say flatly is not going to work.

"It's too early in the day to assume that customers are going to pay the same amount of cash for an album download as they would for a hard CD," says Virgin Megastores' Alder.

Virgin has marked down the EMI downloads—for which it pays traditional wholesale cost to the labels—by as much as 50%, says Alder.

"We're taking it all on the margin, which is not something we like to do—but we felt we had to do, and we would hope that the labels would lend some support in getting the word out."

Sony—which sets its own consumer prices—is among those making midstream adjustments, having recently lowered the price on its singles from \$2.49 to \$1.99. Other labels are expected to follow. "Consumer feedback in moving forward. 'How much people are willing to pay is absolutely one of the things we hope to learn from our test,'" says UMG's Myers.

Conroy says that BMG will be flexible going forward but adds that his company made a choice initially to price its digital goods roughly on a par with physical goods to send a clear message. And, importantly, message in an age of important respect for the value of music that "what you are paying for is the music and not the packaging," he says. "It's the art that has value, not the package."

New-media and distribution executives also say that, despite content-related wisdom, it actually costs more right now to sell music digitally than it does to sell it in physical form.

There are very significant costs associated with encoding their vast catalogs for digital distribution, executives note, as well as a daily cost of bandwidth to be compensated, from the content-hosters to the clearinghouses. Some of these new costs will lessen in time, they add, and ultimately it does seem to be the economies of scale ramp up. Thus pricing levels will likely be adjusted as the market develops.

For consumers, however, the perception right now is strong that the Internet is not going to do what it does often, retailers and

(Continued on next page)

BEYOND THE AGE OF DIGITAL DOWNLOADS

(Continued from preceding page)

analysts say, and consumer surveys bear that contention out.

"You can explain all you want, but what the customer sees is no jewel box, no clerks, no warehouses, no delivery trucks," says IDC analyst Michael Dillingham. "And they don't see why a download should cost so much."

IF YOU BUILD IN VALUE...

That's not to say consumers are not willing to pay at all—another potentially hopeful sign for a commercial download market.

Digital commerce company Mages, which provides the "digital wallet" used for Universal's download sales, says a recent study it commissioned found that 78% of those surveyed have accepted that online music will eventually carry a cost. Market research firm ComScore also reported in a June study that 25% of people who download music from the Web would pay \$10 for full-album downloads. And Jupiter Communications reports that 71% of consumers who use Napster say they are willing to pay to download an entire album.

Moreover, consumers are already buying digital titles, though the ones they are choosing are more for being than for listening. They are some combination of aggressively priced, exclusive, or otherwise intriguing.

EMI Music Distribution president Richard Cottrell, for instance, says the company has "significant success" with a Ben Harper download via Liquid Audio. EMI has offered seven live songs, not available anywhere else, as individual tracks or a value-priced download bundle. Sony's Smith points to two online sales exclusives the label did in which "we saw a difference in the consumer purchasing that was extreme."

Warner has said it will include "exclusives and rarities" among its download selection, while EMI added in some otherwise unavailable titles in its expansion of offerings on Oct. 24.

Addressing another area of concern, EMI has already begun moving to day-and-date release of some titles in physical and digital form, something BMG says it is also committed to in the coming months.

Further muddying the download waters, however, is the fact that retailers have dug in their heels, virtually speaking, over the new business model that some labels are trying out, wherein the artists cannot set their own price on product but merely sell it for the label and receive a set commission for each sale.

"Our ability to affect our promotional strategy and the distribution of a selection of titles is paramount to what we are as retailers," says CDNow's Reed. "And if [the commission model] restricts us from doing what we do best at, we're in trouble."

Sony, Universal, and BMG have chosen the commission model,

AT A GLANCE: AN UPDATE ON MAJOR-LABEL DOWNLOADS

SONY MUSIC ENTERTAINMENT

SONY

The first label to plunge into U.S. digital downloads, Sony dipped a toe in the water with some 50 singles in April but has since deepened its offering to include more than 300 singles. As the pioneer, the label has taken some of the expected arrows in the back, having had a tough time initially finding retailers to carry its offerings, in large part because it chose to embrace a then new online business model dubbed agency or commission. Under this approach, Sony sets the prices on its product, and merchants receive a predetermined commission on each sale. Prices were initially set at \$2.49 but have since been reduced by the label to \$1.99. The music is encoded in Sony's own ATRAC3 format and can be played back on the Microsoft Windows Media Player with an ATRAC3 plug-in. Music can be exported to Secure Digital Music Initiative-compatible portable players. Reciprocal is handling the clearinghouse and transaction services.

EMI RECORDED MUSIC

EMI

EMI pioneered its own territory in July when it became the first major label to offer a quantity of full-album downloads for sale. It launched with some 100 albums and 40 singles and has since added an additional 60 full-length sets, bringing its total to 160 albums. EMI also began this fall to move toward day-and-date release of new titles as both physical and digital offerings. The company is using the traditional gross-margin business model: Retailers pay a wholesale cost and set their own prices. A recent online price check found D'Angelo's marked down 39% to \$12.99 at songcity.com and Janet Jackson's "The Velvet Rope" selling for \$15.99 at Tower. The music is encoded in the Windows Media Audio and Liquid Audio formats. Music can be burned to a CD-R or exported to a portable player. Distribution partners include SuperTracks, Liquid Audio, Riopost, and Amplifit.com.

UNIVERSAL MUSIC GROUP

UNIVERSAL

Universal added another first with its late-July launch: It debuted a new type of download product dubbed bluematter. The bundles contain not only audio files such extra elements as photos or bios. It launched with about 60 singles but has since ramped up to more than 200 singles. It has since, under the commission model, at \$1.99 each. The music is in the Advanced Audio Coding (AAC) format. Partners include RealNetworks, which designed a bluematter plug-in for its player, and Mages, whose digital wallet—pre-stocked with \$4—is being used.

BMG ENTERTAINMENT

BMG

BMG launched in October with 100 albums and singles but has ambitious plans to ramp up to 2,500 titles by year's end, as it moves to day-and-date release of physical and digital goods. It is using the commission model to set its own prices, but unlike others with this model, it is using various pricing. With some titles, such as \$1.99 to \$2.49, albums from \$9.99 to \$14.99, and double-albums from \$11.99 to \$29.99. The music is encoded in AAC, with playback at launch through the MusicMatch and Sonique players. Partners include Digital Services, InterTrust, IBM, Reciprocal, Digital Island, and Liquid Audio.

WARNER MUSIC GROUP

WARNER

The last major-label entrant is slated to launch Wednesday (1) with 100 singles but plans to have 1,000 albums and singles available by January, including tracks not otherwise commercially available. The company had not confirmed its codes by press time or revealed the suggested list prices for its titles. It will use the gross-margin business model. Partners include RealNetworks, Liquid Audio, and Preview Systems.

CDNOW

while Warner and EMI are using the traditional gross-margin model. Depending on where they fall on the issue, various merchants are thus aligned with only certain labels. The result is that, unlike in even the most basic record store offline, there is no single place online to buy all of the majors' titles as downloads.

"And that's just silly," says CDNow's Reed.

DOWNLOADS UPSIDE

So are individual digital downloads destined to be a footnote in the music industry's history, a shorter-lived format than the 8-track?

All but the most ardent supporters of a fall-on move to streaming audio say no. Instead, most say a "new and improved" version of the model will either continue as a companion offering to subscriptions and other new music services or will eventually be subsumed into them.

There is as much of a danger of an overreaction against downloads, even critics of the current system argue, as there is of moving ahead blindly on the present course.

"I'd damn well hope we don't throw the baby out with the bath water," says one label executive who expects an "unfamiliar" system to emerge—and succeed—in time as other "supporting factors," such as a widened base of broadband access in the home, take hold.

"The first thing that people have to understand is that this is a software product," says Warner's Vidler. "This is not a plug-and-play product like a CD, and software always has its bugs. And what you are seeing here for the first time is the music industry in the software business, and it's going to have to deal with that sort of testing environment. What's happened is there has been such a need to be in the market with product—largely just to demonstrate we're there—that we've been rushing to get out there. It's not necessarily in the form that people would ultimately like it to be in."

"But the good thing about this being a software product is that you have the ability to rev things up and down," he adds. "If we ever issues exist in the market today, my expectation is that a

year from now many of those things will have been dealt with, and you will see a greatly improved consumer experience."

Additionally, "a lot of what we are learning through this [download sales] process will help us with the launch of other types of products," says Reed, who is going to start seeing this year and next.

Sony's Smith, echoing other label execs. "Our subscription service, for instance, will include downloads as one part."

Universal's Myers, too, says that her company's subscription service planned for the winter will mix streamed-audio and download offerings. "A lot of what we are going forward will be shaped and informed by what we learn from those [paid-download] tests about how people want to access music digitally," she says.

Thus, however it plays out, the massive download-push-offer will not have been wasted, inkies say, the march on for now.

"At some point, we have to set this up and debug it so that we have some where to go when the technology gets there. It is ready for it," says a major-label executive.

"This is a starting point," says

BMG's Conroy, "not a finishing point."

"I think this has been a time of building up a lot of important skills and core competencies and technology components—that's been the best thing that's happened," says SuperTracks founder Charles Jennings. "In the process of building this market, we have built a lot of the infrastructure. We just haven't completed the final platform upon which to really create a market."

What that platform will be, most everyone agrees, is still the multibillion-dollar question.

SUBSCRIPTIONS

(Continued from preceding page)

Latin music site Eritimo.com, meanwhile, said Oct. 25 that it will launch a subscription streaming service in November in North and South America. Pricing will be set in a few weeks, as will the content.

Also on the horizon: Startup FullAudio, which is expected to launch a service offering major-label content this winter, and BMG, which says it will unveil its subscription plan soon.

NEW REVENUE STREAM

Subscriptions can encompass both downloads and streaming audio, but the ability to include streamed offerings in the mix is another perceived advantage of the subscription model's point of view. Because the music is not downloaded to a user's computer, there is less worry about piracy.

But for that same reason—its ephemeral quality—streaming is viewed as only one of the labels' expanding online-music deal.

"Downloading is clearly a better proposition if you are going to be buying it for permanent ownership," says Paul Vade, coauthor of Universal Music Group, which is expected to tap the subscription market next year in association with what he parent company AOL. "With streaming, you listen and it's gone. So I think you are going to find that both will co-exist and will be judged appropriate for different business models."

Where streaming has emerged as a primary force already is in the subscription market, a model in which allows consumers to either actually store their music collections online (as with MySpace) or to "virtually" do so by proving they own it (as with MySpace). Customers can then have their music stored on a server on demand to any computer or in the wireless future, any portable device.

Newcomer MusicBank (whose investors include Universal Music Group and Bealeman Ventures) has been offering Music Bank since it entered this market soon, and all the majors have licensed their catalogs for use by at least some of the services (a tiny new revenue stream, as it were, that's being thrown \$1 billion a year in "found" money, according to analysts at investment bank Bear Stearns).

Lookers are also likely to launch paid-for additional subscription services, such as being able to download more Michael Downing says he is already eyeing.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. R52 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

NO.	TITLE	ARTIST	ARTIST'S COUNTRY OF ORIGIN	THANKS TO	THANKS TO	TITLE	ARTIST	ARTIST'S COUNTRY OF ORIGIN
NO. 1								
1	25	KRYPTONITE	USA	28	73	11	BOUNCE WITH ME	USA
2	26	WITH ARMS WIDE OPEN	USA	29	74	12	THE FIRST TIME I EVER FELT LIKE THIS	USA
3	27	MOST GIRLS	USA	30	75	13	FADED	USA
4	28	13	USA	31	76	14	JUST A MANNA LOVE I LOVE IT 2 ME 2	USA
5	29	INDEPENDENT WOMEN PART 1	USA	32	77	15	JUST ANOTHER DAY IN PARADISE	USA
6	30	THIS PROMISE YOU	USA	33	78	16	WITHOUT YOU	USA
7	31	3	USA	34	79	17	AXES THIS	USA
8	32	CASE OF THE CRIMINALS GOING DOWN	USA	35	80	18	WE DANCED	USA
9	33	2	USA	36	81	19	UPPER	USA
10	34	2	USA	37	82	20	PROFESSOR'S STORY OF A GIRL	USA
11	35	SHAKE YA ASS	USA	38	83	21	FEEL LIKE A KING	USA
12	36	BETWEEN ME AND YOU	USA	39	84	22	BEAT	USA
13	37	SHIPS OF MY HEART	USA	40	85	23	MY NEXT THIRTY YEARS	USA
14	38	2	USA	41	86	24	DANCE WITH ME	USA
15	39	2	USA	42	87	25	IT WASN'T ME	USA
16	40	2	USA	43	88	26	DESSERT ROSE	USA
17	41	2	USA	44	89	27	I LOVE IT	USA
18	42	2	USA	45	90	28	MY FIRST LOVE	USA
19	43	2	USA	46	91	29	PROFESSOR'S STORY OF A GIRL	USA
20	44	2	USA	47	92	30	BEAT	USA
21	45	2	USA	48	93	31	MY NEXT THIRTY YEARS	USA
22	46	2	USA	49	94	32	DANCE WITH ME	USA
23	47	2	USA	50	95	33	IT WASN'T ME	USA
24	48	2	USA	51	96	34	DESSERT ROSE	USA
25	49	2	USA	52	97	35	I LOVE IT	USA
26	50	2	USA	53	98	36	MY FIRST LOVE	USA
27	51	2	USA	54	99	37	PROFESSOR'S STORY OF A GIRL	USA
28	52	2	USA	55	100	38	BEAT	USA
29	53	2	USA	56	101	39	MY NEXT THIRTY YEARS	USA
30	54	2	USA	57	102	40	DANCE WITH ME	USA
31	55	2	USA	58	103	41	IT WASN'T ME	USA
32	56	2	USA	59	104	42	DESSERT ROSE	USA
33	57	2	USA	60	105	43	I LOVE IT	USA
34	58	2	USA	61	106	44	MY FIRST LOVE	USA
35	59	2	USA	62	107	45	PROFESSOR'S STORY OF A GIRL	USA
36	60	2	USA	63	108	46	BEAT	USA
37	61	2	USA	64	109	47	MY NEXT THIRTY YEARS	USA
38	62	2	USA	65	110	48	DANCE WITH ME	USA
39	63	2	USA	66	111	49	IT WASN'T ME	USA
40	64	2	USA	67	112	50	DESSERT ROSE	USA
41	65	2	USA	68	113	51	I LOVE IT	USA
42	66	2	USA	69	114	52	MY FIRST LOVE	USA
43	67	2	USA	70	115	53	PROFESSOR'S STORY OF A GIRL	USA
44	68	2	USA	71	116	54	BEAT	USA
45	69	2	USA	72	11	55	MY NEXT THIRTY YEARS	USA
46	70	2	USA	73	12	56	DANCE WITH ME	USA
47	71	2	USA	74	13	57	IT WASN'T ME	USA
48	72	2	USA	75	14	58	DESSERT ROSE	USA
49	73	2	USA	76	15	59	I LOVE IT	USA
50	74	2	USA	77	16	60	MY FIRST LOVE	USA
51	75	2	USA	78	17	61	PROFESSOR'S STORY OF A GIRL	USA
52	76	2	USA	79	18	62	BEAT	USA
53	77	2	USA	80	19	63	MY NEXT THIRTY YEARS	USA
54	78	2	USA	81	20	64	DANCE WITH ME	USA
55	79	2	USA	82	21	65	IT WASN'T ME	USA
56	80	2	USA	83	22	66	DESSERT ROSE	USA
57	81	2	USA	84	23	67	I LOVE IT	USA
58	82	2	USA	85	24	68	MY FIRST LOVE	USA
59	83	2	USA	86	25	69	PROFESSOR'S STORY OF A GIRL	USA
60	84	2	USA	87	26	70	BEAT	USA
61	85	2	USA	88	27	71	MY NEXT THIRTY YEARS	USA
62	86	2	USA	89	28	72	DANCE WITH ME	USA
63	87	2	USA	90	29	73	IT WASN'T ME	USA
64	88	2	USA	91	30	74	DESSERT ROSE	USA
65	89	2	USA	92	31	75	I LOVE IT	USA
66	90	2	USA	93	32	76	MY FIRST LOVE	USA
67	91	2	USA	94	33	77	PROFESSOR'S STORY OF A GIRL	USA
68	92	2	USA	95	34	78	BEAT	USA
69	93	2	USA	96	35	79	MY NEXT THIRTY YEARS	USA
70	94	2	USA	97	36	80	DANCE WITH ME	USA
71	95	2	USA	98	37	81	IT WASN'T ME	USA
72	96	2	USA	99	38	82	DESSERT ROSE	USA
73	97	2	USA	100	39	83	I LOVE IT	USA
74	98	2	USA					
75	99	2	USA					
76	100	2	USA					
77	101	2	USA					
78	102	2	USA					
79	103	2	USA					
80	104	2	USA					
81	105	2	USA					
82	106	2	USA					
83	107	2	USA					
84	108	2	USA					
85	109	2	USA					
86	110	2	USA					
87	111	2	USA					
88	112	2	USA					
89	113	2	USA					
90	114	2	USA					
91	115	2	USA					
92	116	2	USA					
93	117	2	USA					
94	118	2	USA					
95	119	2	USA					
96	120	2	USA					
97	121	2	USA					
98	122	2	USA					
99	123	2	USA					
100	124	2	USA					

Records with the greatest on-air play. © 2000 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

[illegible]

Recurrents are sites which have appeared on the Hot 100 chart more than 20 weeks, and have dropped below the top 50.

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

ARTIST	TITLE	TIME	WEEK
ARTIST	TITLE	TIME	WEEK
1	1	39	33
2	2	38	18
3	3	40	41
4	4	41	15
5	5	42	10
6	6	43	16
7	7	44	14
8	8	45	25
9	9	46	26
10	10	47	52
11	11	48	3
12	12	49	1
13	13	50	2
14	14	51	10
15	15	52	18
16	16	53	26
17	17	54	34
18	18	55	42
19	19	56	50
20	20	57	1
21	21	58	2
22	22	59	3
23	23	60	4
24	24	61	5
25	25	62	6
26	26	63	7
27	27	64	8
28	28	65	9
29	29	66	10
30	30	67	11
31	31	68	12
32	32	69	13
33	33	70	14
34	34	71	15
35	35	72	16
36	36	73	17
37	37	74	18
38	38	75	19
39	39	76	20
40	40	77	21
41	41	78	22
42	42	79	23
43	43	80	24
44	44	81	25
45	45	82	26
46	46	83	27
47	47	84	28
48	48	85	29
49	49	86	30
50	50	87	31
51	51	88	32
52	52	89	33
53	53	90	34
54	54	91	35
55	55	92	36
56	56	93	37
57	57	94	38
58	58	95	39
59	59	96	40
60	60	97	41
61	61	98	42
62	62	99	43
63	63	100	44
64	64	101	45
65	65	102	46
66	66	103	47
67	67	104	48
68	68	105	49
69	69	106	50
70	70	107	51
71	71	108	52
72	72	109	1
73	73	110	2
74	74	111	3
75	75	112	4
76	76	113	5
77	77	114	6
78	78	115	7
79	79	116	8
80	80	117	9
81	81	118	10
82	82	119	11
83	83	120	12
84	84	121	13
85	85	122	14
86	86	123	15
87	87	124	16
88	88	125	17
89	89	126	18
90	90	127	19
91	91	128	20
92	92	129	21
93	93	130	22
94	94	131	23
95	95	132	24
96	96	133	25
97	97	134	26
98	98	135	27
99	99	136	28
100	100	137	29

Records with the greatest sales gains. © 2000, Billboard/BPI Communications and SoundScan, Inc.

WORK-FOR-HIRE ISSUE ARISES IN UMG/MP3.COM CASE

(Continued from page 5)

recent legislative repeal of the work-for-hire law (Billboard, Oct. 28), to secure instead a first-ever judicial ruling that sound recordings are still works made for hire despite not being among the recognized categories defined by the Copyright Act.

If Judge Jed Rakoff of the U.S. District Court for the Southern District of New York decides to rule on the motion for summary judgment, it would come soon after President Clinton's expected signing into law the repeal of the Nov. 25, 1996, law that added sound recordings to the categories of work made for hire in the 1976 Copyright Act.

The legislation was put forward by the Recording Industry Assn. of America (RIAA); UMG is one of the five major-label RIAA members.

The rollback returned to recording artists the ownership rights to reclaim their recordings.

Lawyers for MP3.com will argue that most of the UMG recordings cannot be considered works made for hire, that they were improperly registered as such at the Copyright Office, and that therefore UMG's claims of ownership of the recordings are invalid.

The motion filed by the summary judgment, filed by the UMG attorneys, says that on Nov. 15 court date at which Rakoff will decide how many recordings MP3.com infringed.

The court has already ruled on the MP3.com case in a ruling of infringement and that it is liable for \$25,000 per album infringement. The judge's decision on whether or not the recordings are works made for hire—if the effects to hand down are as expected—will determine the number of recordings MP3.com is found to be liable for.

However, as Patry says, the im-

positions of such an opinion go far beyond the court case. If the judge rules that the recordings are works made for hire, some worry such a decision could imperil or perhaps diminish any further legislative or legal efforts put forward by artists' groups to determine that most sound recordings should not be considered works made for hire. It would once again take away termination of assignment transfer rights just restored to them by the repeal.

UMG in its brief also points out that if the court rules that sound recordings are works made for hire, the artist "author" will not be able to claim future termination rights, although it adds that such a result has "no significance to the claims or defenses presented in this case."

In a position long held by the RIAA, UMG maintains in the brief that the company's "rightful owners" of the sound recordings are the artists, that they are works made for hire by reason of their registration as well as because of assignment clauses in artist contract agreements. UMG also holds the position that despite not being mentioned as a specific category of works made for hire, sound recordings can be defined as such under the Copyright Act as a "contribution to a collective work," no less as a "compilation."

In the brief, UMG argues that MP3.com's arguments that the recordings are not works made for hire "should be rejected, and summary judgment should be entered in plaintiff's favor as to the ownership of their audio CDs as works made for hire and as to the validity of their registrations in this respect."

Says Mike Greene, president/CEO of the National Academy of Recording Arts and Sciences (NARAS), "The Academy is monitoring this issue very closely, and

regardless of the registration process and nuances, we continue to be amazed by all of the major corporations' jockeying for ownership positions with regards to the creative works of our artists, who ultimately are undeniably the rightful owners."

"I'm flabbergasted," says Recording Artists Coalition (RAC) co-founder Don Henley. "Once again, it shows the barrel has no bottom. There may be [with MP3.com] some leverage going on; MP3.com will have to choose between artists and the record companies. They're going to have to change their position with this bill [proposed by Rep. Rick Boucher, D-Va., to allow consumers to download MP3-type files] and MP3.com is trying to run through Congress. Perhaps this will allow the forming of some new alliances. Because the RAC

SWEDEN LABELS

(Continued from page 12)

Company chairman David Haggqvist has also announced he will not be continuing his position.

Connelly confirms Yngren's departure, saying, "I asked Peter [Yngren] to resign, he refused, and I asked him, 'He continues, based on where we stand now, one day [after Yngren leaves], no staffer has said they're unhappy and want to leave. I've also spoken to the managers of our major artists already, and they all want to come in and talk more with you.' No one has said they're not. This is outrageous and that they want artists off the label immediately!"

Yngren says, "Yes, I have been fired. [The MNW board] say they want to sell the company and that I [was] standing in the way of that. I think it's absurd." He adds, "I just came back from the U.S., where we received such a good response on forthcoming releases. It's unreal." According to Yngren, he will receive a year and a half's salary, 1.5 million Swedish kronor (\$125,000), in a settlement from MNW. After having worked in the Swedish indie sector since 1978, he "plans to take it easy from now on," he says.

Haggqvist, who has been a powerful force in the Swedish music scene since 1966, says, "In light of the new situation, I've decided to not stand for reelection as chairman. It has been a decision that MNW has as strong ownership as possible, so that things are working. I didn't go into this as chairman to help attract investors, but rather to help out strategically."

Yngren says he has a great job for a large part of MNW's transformation in the past months, but it has come at a very high price. "In June, Yngren was the prime mover in a revamp of MNW operations in which it lost its major artists."

Yngren joined MNW after Jonas Sjöström, who had headed the company since 1978, left in February 1999 over disagreements with Traktor, who was then MNW's CEO. Sjöström blocked the offer from inside. A lawsuit was subsequently filed against Sjöström and two of his former colleagues for allegedly planning the launch of Virginidisc Music Scandinavia. The case was then dropped by MNW. A verdict in the suit has not yet been delivered.

is considering filing an amicus [friend of the court] brief opposing the position by UMG that these sound recordings are works for hire."

Without further clarification of the murky work-for-hire provisions in the Copyright Act, industry veterans predict extensive litigation between artists and companies as the 35-year termination right approaches beginning in 2013.

A leading lawmaker has already outlined his legislative plan for the next Congress to include further study of the issue of sound recordings and the work-for-hire provisions.

Sen. Orrin Hatch, R-Utah, chairman of the Judiciary Committee and perhaps the most powerful Senate supporter of the rollback of the 1996 law, told Billboard the repeal only "restores both sides back to posture of planning to litigate in 10 years or so. And that is not satisfying to me."

"I would prefer to get a more definitive understanding of the respective rights of artists, labels, without years of costly litigation and uncertainty," he said. "But getting a comprehensive understanding is going to take some time and cooperation from both sides."

Hadrian Katz, who will present the oral argument for UMG, said he had no on-the-record comment.

Patry says that although some recordings, such as Christmas vintage artists' compilations created by companies from pre-published material, could be considered under the "compilation" definition of the law, most sound recordings do not fit the description of a compilation or contribution to a collective work.

"No way is a Sheryl Crow album or Count Basie's April in Paris' album [first released in 1957] a work for hire," Patry said.

HOT 100 SPOTLIGHT

by Silvio Pietrolungo

WHO'S NEXT: An interesting battle is shaping up next issue for the No. 1 spot on the Billboard Hot 100. The top four remain the same as last issue, with **Christina Aguilera's** "Come On Over Baby (All I Want Is You)" (RCA) leading the lead for her fourth consecutive week. "Baby" and **Madonna's** "Music" (Warner Bros.), at No. 2, each lose more than 2,000 points, which brings them back to the pack, slightly ahead of **Creech's** "With Arms Wide Open" (Wind-Up) at No. 3 and "Kryptonite" by **Brown Boudie** (Republic/Universal) at No. 4.

It is difficult to predict which of these four songs will claim next issue's crown. Another drop in points, like the ones exhibited now by "Baby" and "Music," would surely put them out of the running. "Arms" and "Kryptonite" are practically tied in points, but while both are up in audience, the gains for "Arms" are down by losses on the sales side, a problem that 3 Days Grace does not have, since there is no single available for "Kryptonite." If sales of "Arms" hold steady, it will come down to which band's record benefits more from gained airplay on top 40 stations while also limiting the losses on the rock stations where each of those songs has already peaked.

TRIO OF TRIOS: 'N Sync and **Destiny's Child** each earn their third top 10 Hot 100 single this week on this issue, as "This I Promise You" (Jive) climbs 11-6 while "Independent Women Part I" (Columbia) jumps 15-7 with its second straight Greatest/Greatest/Airplay title. "Promise" inches up 7-6 on the Hot 100 Airplay chart with a total audience of 78 million, which places it right behind "Women's" 75 million listeners (up 9 million) at No. 5. The reason that "Promise" racks above "Women" on the Hot 100 yet trails it on the airplay chart is that "Promise" plays on non-monitored radio stations more than make up the difference.

The only other artist to have three titles appear in the top 10 of the Hot 100 this week is girl group No. 1, **Christina Aguilera**, whose prior top-charting songs were "What A Girl Wants" and "I Turn To You." 'N Sync's other top 10 songs were "Bye Bye Bye" and "It's Gonna Be Me." Destiny's Child hit with "Say My Name" and the song currently at No. 8, "Jumpin', Jumpin'." With two songs in the top 10 this issue, Destiny's Child becomes the first act since **Santana** to accomplish this feat. Santana's "Maria Maria" and "Someday" (Arista) were both in the top 10 for six weeks from February to March of this year.

LEADING THE WAY: Debuting on Hot 100 Singles Sales with their first charted single are the **Soca Boys** with "Follow The Leader" (RCA). The single is currently at No. 1,100 on this issue, the lowest of those pieces scored in the New York area. Neither the Yankees nor the Mets are playing the song in their playoff runs, although either one might well do so, but WKTU New York, the highly rated rhythmic top 40 station in town, is playing it. This issue WKTU accounts for half of "Leader's" national plays, yet is partially responsible for about 90% of its city plays. Of the 6,300 units scanned to date for "Leader," 5,500 were sold in New York.

newswire

SONY reports an 18% decline in music sales and an operating loss in the second fiscal quarter, which ended Sept. 30, because of a weak release schedule, a soft market for international sales, and unfavorable exchange rates for the Japanese yen. Music sales decreased to 133.9 billion yen (\$1.2 billion) from 163.7 billion yen (\$1.5 billion) a year earlier. The operating loss was 3.3 billion yen (\$31 million) compared with a 2.6 billion yen (\$24 million) profit a year ago. U.S.-based Sony Music Entertainment posted a decrease in quarterly sales year-over-year and an operating loss vs. a profit the year before. Sony reports. Sony Music Entertainment (Japan) experienced decreased sales due to "less successful album releases in the second quarter and an operating loss due to a reduction of advertising expenses. For the first six months of the fiscal year, Sony's music revenue fell to 254.5 billion yen (\$2.5 billion) from 338.8 billion yen (\$3.1 billion) a year ago. There was an operating loss of 8.3 billion yen (\$76.7 million), compared with operating profit of 7.2 billion yen (\$66.5 million) a year ago. **BRAND GARBETY**

PRESIDENT CLINTON is voting to veto the 2001 Commerce, Justice and State appropriations bill, in part because it contains a rider that would prevent the Federal Communications Commission from licensing low-power FM (LPM) stations, which the president says would "provide for diversity of voices in communities around the country." At press time, it was unclear whether Congress would leave the anti-LPM amendment in, since the agency's budget bill had been attached to the appropriations bill for the District of Columbia—which members strongly desire to clear the White House. One LPM lobbyist said he was "excited the White House is going to stand against the National Assn. of Broadcasters, which has been employing

FRANK RAKE

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE, MASS MERCHANT, AND
INTERNET SALES REPORTS COLLECTED,
COMPILED, AND PROVIDED BY **SoundScan®**

NOVEMBER 4, 2000

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
			No. 1 HOT SHOT DEBUT		
NEW	1	1	LIMP Bizkit L.A. Connection (12/18/98) 1/100	Chocolate Starfish and the Hot Dog Flavored Water	1
2	1	—	JA RULE (solo) My A.D.D. (12/18/98) 1/100	Rule 3.36	1
3	2	4	Nelly (solo) My Shit on You (12/18/98) 1/100	COUNTRY GRAMMAR	4
NEW	1	1	LUDACRIS (featuring THE BLACKOUT and SILK) 3 A.M. (12/18/98) 1/100	BACK ON THE BLOCK	1
4	4	10	CREED (solo) Who's Your Man? (12/18/98) 1/100	HUMAN CLAY	4
			GREATEST GAINER		
7	9	11	SANA MILK (solo) Sana Milk (12/18/98) 1/100	WHO LET THE DOGS OUT?	9
7	3	2	MYSTIKAL (solo) Live Again? (12/18/98) 1/100	LET'S GET READY	1
8	5	5	98 DEGREES (solo) Unleashed: Unleashed (12/18/98) 1/100	REVELATION	2
9	6	5	MADONNA (solo) Ray of Light (12/18/98) 1/100	MUSIC	1
10	8	10	3 DOORS DOWN (solo) Reburbish: Reburbish (12/18/98) 1/100	THE BETTER LIFE	1
11	3	12	EMINEM (solo) The Marshall Mathers LP (12/18/98) 1/100	THE MARSHALL MATHERS LP	1
12	12	23	BRITNEY SPEARS (solo) Oops... I Did It Again (12/18/98) 1/100	OOOPS... I DID IT AGAIN	1
13	15	14	"IN SYNC" (solo) In Sync (12/18/98) 1/100	NO STRINGS ATTACHED	1
14	10	1	RAIDHEAD (solo) Carnal: Carnal (12/18/98) 1/100	KID A	1
15	11	7	SCARFACE (solo) No Mercy: No Mercy (12/18/98) 1/100	THE LAST OF DAYS	7
16	14	3	GREEN DAY (solo) Warning: Warning (12/18/98) 1/100	WARNING	4
NEW	1	1	TALIB KWELI & HI-TEK (solo) Blackalifornia: Blackalifornia (12/18/98) 1/100	REFLECTION OF THE EARTH	1
17	16	26	PAPA ROACH (solo) Infest: Infest (12/18/98) 1/100	INFEST	5
18	3	—	THE WALLFLOWERS (solo) One Step Closer: One Step Closer (12/18/98) 1/100	(BREATH) 2	1
NEW	1	1	EVERLAST (solo) Eat at Home: Eat at Home (12/18/98) 1/100	EAT AT HOME	20
21	23	21	FAITH HILL (solo) Breathe: Breathe (12/18/98) 1/100	BREATHE	1
22	18	15	LI'L BOW WOW (solo) Beware of Dog: Beware of Dog (12/18/98) 1/100	Beware of Dog	8
23	21	24	BARENAKED LADIES (solo) Maroon: Maroon (12/18/98) 1/100	MAROON	5
24	20	13	SHYNE (solo) Shyne: Shyne (12/18/98) 1/100	SHYNE	5
25	31	34	MATCHBOX TWENTY (solo) Mad Season: Mad Season (12/18/98) 1/100	MAD SEASON	1
26	28	22	AARON CARTER (solo) Aaron's Party (Come Get It): Aaron's Party (Come Get It) (12/18/98) 1/100	AARON'S PARTY (COME GET IT)	16
27	25	14	VARIOUS ARTISTS (solo) Now 4: Now 4 (12/18/98) 1/100	NOW 4	1
28	32	33	WYCLEF JEAN (solo) The Elected 2 Sides of a Book: The Elected 2 Sides of a Book (12/18/98) 1/100	THE ELECTED 2 SIDES OF A BOOK	9
29	27	38	KENNY CHESNEY (solo) Greatest Hits: Greatest Hits (12/18/98) 1/100	GREATEST HITS	13
30	25	20	DESTINY'S CHILD (solo) The Writing's on the Wall: The Writing's on the Wall (12/18/98) 1/100	THE WRITINGS ON THE WALL	5
31	24	17	LI'L COOL (solo) The Greatest of All Time: The Greatest of All Time (12/18/98) 1/100	THE GREATEST OF ALL TIME	1
32	33	25	JOHN MICHAEL MONTGOMERY (solo) Brand New Year: Brand New Year (12/18/98) 1/100	BRAND NEW YEAR	15
33	34	31	PINK (solo) Can't Take Me Home: Can't Take Me Home (12/18/98) 1/100	CAN'T TAKE ME HOME	26
34	16	—	ORLY (solo) Vapor Transmission: Vapor Transmission (12/18/98) 1/100	VAPOR TRANSMISSION	16
35	35	26	DEE CICKS (solo) Fly: Fly (12/18/98) 1/100	FLY	1
36	37	41	DIDO (solo) No Angel: No Angel (12/18/98) 1/100	NO ANGEL	36
37	44	40	CHRISTINA AGUILERA (solo) Christina Aguilera: Christina Aguilera (12/18/98) 1/100	CHRISTINA AGUILERA	1
38	42	30	FUEL (solo) Something Like Human: Something Like Human (12/18/98) 1/100	SOMETHING LIKE HUMAN	17
39	38	29	DISTURBED (solo) The Sickness: The Sickness (12/18/98) 1/100	THE SICKNESS	29
40	42	35	BON JOVI (solo) Crush: Crush (12/18/98) 1/100	CRUSH	8
41	39	35	STING (solo) Brand New Year: Brand New Year (12/18/98) 1/100	BRAND NEW YEAR	8
42	18	—	E-40 (solo) Loyalty and Betrayal: Loyalty and Betrayal (12/18/98) 1/100	LOYALTY AND BETRAYAL	1
43	55	64	LIMP Bizkit (solo) Significant Other: Significant Other (12/18/98) 1/100	SIGNIFICANT OTHER	1
44	36	20	YANNI (solo) If I Could Tell You: If I Could Tell You (12/18/98) 1/100	IF I COULD TELL YOU	20
45	40	27	BOYZ II MEN (solo) Nathan Michael Shawn Wanja: Nathan Michael Shawn Wanja (12/18/98) 1/100	NATHAN MICHAEL SHAWN WANJA	4
46	47	47	JILL SCOTT (solo) Who's Your Man? (12/18/98) 1/100	WHO'S YOUR MAN?	46
47	45	37	SOUNDTRACK (solo) Coyote Ugly: Coyote Ugly (12/18/98) 1/100	COYOTE UGLY	10
48	22	—	COLLECTIVE SOUL (solo) Blender: Blender (12/18/98) 1/100	BLENDER	2
49	30	39	PAUL SIMON (solo) You're the One: You're the One (12/18/98) 1/100	YOU'RE THE ONE	19
NEW	1	1	PROFILE (solo) Nothing But Drama: Nothing But Drama (12/18/98) 1/100	NOTHING BUT DRAMA	1
51	53	45	BILLY GILMAN (solo) One Voice: One Voice (12/18/98) 1/100	ONE VOICE	22
52	47	42	YOLANDA ADAMS (solo) Mountain High, Valley Low: Mountain High, Valley Low (12/18/98) 1/100	MOUNTAIN HIGH, VALLEY LOW	24
53	50	44	RED HOT CHILI PEPPERS (solo) Californication: Californication (12/18/98) 1/100	CALIFORNICATION	4
54	41	32	GURU (solo) Jazzmatazz: Jazzmatazz (12/18/98) 1/100	JAZZMATAZZ	32

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	
50	52	50	DR. DRE ● AFTERMATH (GUNSHIP/INTERSCOPE) (11/90/15)	DR. DRE ... 2001	4	
51	43	41	SOUNDTRACK CHAMPAGNE (5/92/7/1/1) (18/90/18)	ALMOST FAMOUS	49	
57	25	— 2	M.O.P. (JIVE 1779) (12/90/15)	WARRIORS	7	
58	41	26	TONI BRAXTON ● L'AMOUR (A&M) (11/90/18)	THE HEAT	2	
59	45	— 1	CHANGING FACES ATLANTIC (5/92/13) (11/90/15)	VISIT ME	40	
PACSETTER						
60	88	119	SHAGGY (MCA) (12/90/11) (11/90/15)	HOTSHOT	50	
61	51	50	GEORGE STRAIT (MCA NORTHEAST) (4/92/13) (11/90/15)	GEORGE STRAIT	1	
62	56	50	B.B. KING & CIG LIPS (CAPLANT) ● JACKSONVILLE (2/92/13/1/1) (11/90/18)	RIDING WITH THE KING	3	
63	85	120	26	AVANT ● MARC JORDAN (11/90/18)	MY THOUGHTS	40
64	61	54	ANDREA BOCCARDI ● PHILIPS (4/92/13/1/1) (11/90/18)	VERDI	23	
65	57	50	CASH MONEY MILLIONAIRES ● HOPKINS (11/90/18)	BALLER BLOCHIN	13	
66	60	55	SARAH BRIGHTMAN ● HOPKINS (11/90/18)	LA LUNA	14	
67	39	57	6	THE CORNERS (11/90/18)	IN BLUE	21
68	65	48	5	CAROLIN (11/90/18)	S.E.	14
69	63	52	5	BARBARA STEINSLAND ● HOPKINS (11/90/18)	TIMELESS LIVE IN CONCERT	2
70	68	50	3	C-MURDER (11/90/18)	TRAPPED IN CHIME	9
71	78	72	13	AARON TIPPIN ● L'AMOUR (11/90/18)	PEOPLE LIKE US	57
72	73	73	26	MYA ● UNIVERSITY (11/90/18)	FEAR OF FLYING	15
73	84	83	27	ALAN THOMAS ● HOPKINS (11/90/18)	EMOTIONAL	3
74	66	53	22	LEE ANN WORMACK ● HOPKINS (11/90/18)	I HOPE YOU DANCE	17
75	70	62	44	DIXIE ● BLUE (11/90/18)	... AND THEN THERE WAS X	6
76	67	63	41	BLU BLUE ● HOPKINS (11/90/18)	... AND THEN THERE WAS X	6
77	77	71	71	SANTANA ● AMERICA (11/90/18)	SUPERNATURAL	1
78	102	153	3	SOUNDTRACK ● HOPKINS (11/90/18)	REMEMBER THE TITANS	7
79	81	55	3	SOUNDTRACK ● HOPKINS (11/90/18)	SONGS FROM DAWSON'S CREEK VOLUME 2	50
80	64	46	6	TOO SHORT (11/90/18)	YOUR NAME IS JOE	13
81	73	66	27	JOE ● HOPKINS (11/90/18)	MY NAME IS JOE	2
82	82	79	43	INCUBUS ● HOPKINS (11/90/18)	MAKE YOURSELF	41
83	74	69	15	EVERCLEAR ● HOPKINS (11/90/18)	LEARNING HOW TO SILE	8
84	80	78	33	MOBY ● HOPKINS (11/90/18)	PLAY	40
85	83	70	8	BEIRUT (11/90/18)	LOVE AND FREEDOM	30
86	72	65	17	KELLY PRICE ● HOPKINS (11/90/18)	MIRROR MIRROR	5
87	62	— 2	SARA EVANS (11/90/18)	BORN TO FLY	63	
88	NEW	1	JOHNNY CASH (HOPKINS) (11/90/18)	AMERICAN #1 SOLITARY MAN	88	
89	78	61	30	VARIOUS ARTISTS ● HOPKINS (11/90/18)	THE SOURCE FOR HIP HOP MUSIC AWARDS 2000 - THE ALBUM	17
90	75	67	23	BIG THINGS ● HOPKINS (11/90/18)	I GOT THAT WORK	3
91	78	51	3	TRAVIS TRAVIS (11/90/18)	DOWN THE ROAD I GO	53
92	51	85	35	KID ROCK ● HOPKINS (11/90/18)	DEVIL WITHOUT A CAUSE	4
93	86	75	4	MARK KNOPFLER (HOPKINS) (11/90/18)	SAILING TO PHILADELPHIA	66
94	59	89	45	CELINÉ DION ● HOPKINS (11/90/18)	ALL THE WAY... A PHASE OF SONG	1
95	89	82	17	LIL' KIM ● HOPKINS (11/90/18)	THE NOTORIOUS KIM	4
96	95	90	65	MARC GRAY ● HOPKINS (11/90/18)	ON HOW LIFE IS	4
97	69	— 2	BETTIE MIDLER (HOPKINS) (11/90/18)	BETTIE	60	
98	61	81	23	KID ROCK ● HOPKINS (11/90/18)	THE HISTORY OF ROCK	2
99	94	84	36	MARC ANTHONY ● COLUMBIA (11/90/18)	MARC ANTHONY	1
100	92	56	29	CAT STEVENS (HOPKINS) (11/90/18)	THE VERY BEST OF CAT STEVENS	58
101	87	80	6	CHRISTINA AGUILERA ● HOPKINS (11/90/18)	MI REFLEJO	27
102	NEW	1	BILLY RAY CYRUS (HOPKINS) (11/90/18)	SOUTHERN RAIN	101	
103	90	99	75	BACKSTREET BOYS ● HOPKINS (11/90/18)	MILLENNIUM	1
104	86	77	71	THE MCGRAW ● HOPKINS (11/90/18)	A PLACE IN THE SUN	1
105	102	91	22	A PERFECT CIRCLE ● HOPKINS (11/90/18)	MER DE NOMS	4
106	95	77	15	SOUNDTRACK ● HOPKINS (11/90/18)	THE KILLERS	4
107	NEW	1	CHARLOTTE CHURCH (HOPKINS) (11/90/18)	DREAM A DREAM	107	

[illegible]

NOVEMBER										2018	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
107	124	16	DAVE GRAY	YOU'LL BE THERE (10/19/18)	107	124	16	DAVE GRAY	YOU'LL BE THERE (10/19/18)	107	124
108	95	74	TILDA SWAIN	A LOT MORE THAN YOU SEE (10/18/18)	108	95	74	TILDA SWAIN	A LOT MORE THAN YOU SEE (10/18/18)	108	95
112	97	47	SISQO	UNDISCOVERED (10/14/18) (10/19/18)	112	97	47	SISQO	UNDISCOVERED (10/14/18) (10/19/18)	112	97
118	128	105	SOULDEICHAUN	NO ONE DOES IT BETTER (10/17/18)	118	128	105	SOULDEICHAUN	NO ONE DOES IT BETTER (10/17/18)	118	128
112	104	98	JESSICA SIMPSON	SWEET KISS (10/17/18)	112	104	98	JESSICA SIMPSON	SWEET KISS (10/17/18)	112	104
183	112	116	13	THE SMOKES CLEARLY SAYS I, SATY I	183	112	116	13	THE SMOKES CLEARLY SAYS I, SATY I	183	112
114	98	—	FLESH + BONE	5TH DOG LET LOOSE (10/17/18)	114	98	—	FLESH + BONE	5TH DOG LET LOOSE (10/17/18)	114	98
118	108	107	42	EVERYTHING YOU WANT (10/16/18)	118	108	107	42	EVERYTHING YOU WANT (10/16/18)	118	108
118	108	107	42	EVERYTHING YOU WANT (10/16/18)	118	108	107	42	EVERYTHING YOU WANT (10/16/18)	118	108
117	131	133	15	ART & LIFE (10/16/18)	117	131	133	15	ART & LIFE (10/16/18)	117	131
117	103	92	6	THE HART ROUTE (10/16/18)	117	103	92	6	THE HART ROUTE (10/16/18)	117	103
118	105	94	5	HUP KANDI... (10/16/18)	118	105	94	5	HUP KANDI... (10/16/18)	118	105
119	132	96	67	SLYPNOTIC	119	132	96	67	SLYPNOTIC	119	132
121	137	88	41	WHITE PONY	121	137	88	41	WHITE PONY	121	137
122	127	125	43	VOY 3... LIFE AND TIMES OF S. CARTER	122	127	125	43	VOY 3... LIFE AND TIMES OF S. CARTER	122	127
123	120	118	6	DUETS (10/15/18)	123	120	118	6	DUETS (10/15/18)	123	120
124	118	115	7	THE WHOLE SHEBANG (10/15/18)	124	118	115	7	THE WHOLE SHEBANG (10/15/18)	124	118
125	116	106	12	BURN (10/15/18)	125	116	106	12	BURN (10/15/18)	125	116
126	115	105	10	WELCOME II NEXTASY (10/15/18)	126	115	105	10	WELCOME II NEXTASY (10/15/18)	126	115
127	110	76	4	PRIMITIVE (10/15/18)	127	110	76	4	PRIMITIVE (10/15/18)	127	110
128	116	101	23	THE AIRDA GENERATION (10/15/18)	128	116	101	23	THE AIRDA GENERATION (10/15/18)	128	116
129	NEW	1	1	KOMI (10/15/18)	129	NEW	1	1	KOMI (10/15/18)	129	NEW
130	140	135	73	THANX GRILL (10/15/18)	130	140	135	73	THANX GRILL (10/15/18)	130	140
131	132	141	25	LOVELY SONG (10/15/18)	131	132	141	25	LOVELY SONG (10/15/18)	131	132
132	132	113	8	VICTORY (10/15/18)	132	132	113	8	VICTORY (10/15/18)	132	132
133	130	137	67	THE SLIM SHADY LP (10/15/18)	133	130	137	67	THE SLIM SHADY LP (10/15/18)	133	130
134	NEW	1	1	LOVE CRIMES (10/15/18)	134	NEW	1	1	LOVE CRIMES (10/15/18)	134	NEW
135	128	114	3	PERFECTO PRESENTS ANOTHER WORLD (10/15/18)	135	128	114	3	PERFECTO PRESENTS ANOTHER WORLD (10/15/18)	135	128
136	NEW	1	1	ENEMA OF THE STATE (10/15/18)	136	NEW	1	1	ENEMA OF THE STATE (10/15/18)	136	NEW
137	118	111	5	SELMASONGS (10/15/18)	137	118	111	5	SELMASONGS (10/15/18)	137	118
138	148	141	3	BRIETNEY SPEARS * (10/15/18)	138	148	141	3	BRIETNEY SPEARS * (10/15/18)	138	148
139	125	117	11	ANNE MURRAY * (10/15/18)	139	125	117	11	ANNE MURRAY * (10/15/18)	139	125
140	104	148	28	NO DOUBT * (10/15/18)	140	104	148	28	NO DOUBT * (10/15/18)	140	104
141	129	102	25	BRAD PASK * (10/15/18)	141	129	102	25	BRAD PASK * (10/15/18)	141	129
142	123	105	6	BLACK EYED PEAS * (10/15/18)	142	123	105	6	BLACK EYED PEAS * (10/15/18)	142	123
143	138	122	50	SAVAGE GARDEN * (10/15/18)	143	138	122	50	SAVAGE GARDEN * (10/15/18)	143	138
144	147	122	12	DOB HENLEY * (10/15/18)	144	147	122	12	DOB HENLEY * (10/15/18)	144	147
145	111	116	7	JACK BLANKENHORN * (10/15/18)	145	111	116	7	JACK BLANKENHORN * (10/15/18)	145	111
146	109	91	5	WUS MAGUEL * (10/15/18)	146	109	91	5	WUS MAGUEL * (10/15/18)	146	109
147	152	142	8	LAJOS GEDDES * (10/15/18)	147	152	142	8	LAJOS GEDDES * (10/15/18)	147	152
148	NEW	1	1	BILLY CLIMB * (10/15/18)	148	NEW	1	1	BILLY CLIMB * (10/15/18)	148	NEW
149	131	124	48	THE EYE OF THE BEAST * (10/15/18)	149	131	124	48	THE EYE OF THE BEAST * (10/15/18)	149	131
150	125	108	16	VARIOUS ARTISTS * (10/15/18)	150	125	108	16	VARIOUS ARTISTS * (10/15/18)	150	125
151	145	138	6	RACHELLE FERRARI * (10/15/18)	151	145	138	6	RACHELLE FERRARI * (10/15/18)	151	145
152	135	140	47	TOBY KEET * (10/15/18)	152	135	140	47	TOBY KEET * (10/15/18)	152	135
153	122	—	—	KEE * (10/15/18)	153	122	—	—	KEE * (10/15/18)	153	122
154	121	—	—	OSCAR DE LA HOYA * (10/15/18)	154	121	—	—	OSCAR DE LA HOYA * (10/15/18)	154	121

LINE	TIME	WEEKS IN ROTATION	WEEKS ON AIR	ARTIST	NOTES: IS MANDATORY LISTING (YES/NO) (SCHEDULED LIST PRICE OF EQUIPMENT FOR CABLESTATION)	TITLE	PRICE RANKING
156	127	25	3	AMC HILL/ALLEGRA/ALLEGRA/STIMPSON (11 30-11 45)	AMC HILL (ALL MUSIC) IS LEGAL		45
156	131	118	3	ROBBIE WILLIAMS	CAPitol, (2002) (11 30-12 00)	SING WHEN YOU'RE WINNING	109
163	154	137	3	DE LA SOUL	ARt OFFICIAL INTELLIGENCE: MOSCOW THUMP (11 30-12 00)		13
156	156	143	5	WILLIE NELSON	JOHN 54213/JOHN (11 30-11 45)	MILK COW BLUES	73
154	143	173	3	VARIOUS ARTISTS	COLUMBIA (10/26/02) (12 00-01 00)	PLATINUM HITS 2000	59
158	137	145	3	DONNIE MCCLURKIN	SONY (11 30-12 00)	LIVE IN LONDON AND MORE	100
161	142	145	3	LIL ZANE	WORLDWIDE (10/26/02) (12 00-11 30)	YOUNG WORLD: THE FUTURE	118
152	143	127	3	INDIGO GIRLS	ABC (11 00-12 30) (12 30-01 00)	RETROSPECTIVE	128
153	155	138	3	THE UNION UNDERGROUND	REPUBLIC (10/22/02) (11 30-12 00)	...JIN EDUCATION IN REBELLION	108
154	143	129	30	COMMON K	ABC (11 17/27) (11 30-11 45)	LIKE WATER FOR CHOCOLATE	16
155	150	150	3	ENRIQUE IGLESIAS	ATLANTIC (10/26/02) (12 00-12 30)	ENRIQUE	132
164	NEW	1	1	ESTEBAN	AT HOME (11 30-12 00)	AT HOME WITH ESTEBAN	160
167	147	152	25	SO4 BOYZ	40 (11 30-12 00)	GOODFEELS	123
162	152	154	25	TRINA	50 (11 30-12 00)	DA BACCHET 6TH/33	133
168	171	139	28	CYPRESS HILL	COLUMBIA (10/26/02) (11 30-12 00)	SKULL & BONES	5
170	161	158	23	WHITNEY HOUSTON	ABC (11 30-12 00)	WHITNEY: THE GREATEST HITS	5
157	157	154	22	PLUS ONE	1 (11 30-12 00)	THE PROMISE	76
172	170	163	28	FOUNDRAKING	16274 (12 00-11 30)	MISSION: IMPOSSIBLE 2	10
173	151	127	8	2GETHER	104 (12 00-11 30)	AGAIN	15
174	163	158	28	BUENA VISTA	16278 (12 00-11 30)	SOONER OR LATER	38
175	165	157	12	KIRK FRANKLIN PRESENTS KIRK	16279 (12 00-11 30)	KIRK FRANKLIN PRESENTS KIRK	58
176	178	165	11	NICKELBACK	16280 (12 00-11 30)	THE STATE	130
177	173	165	11	VARIOUS ARTISTS	16281 (12 00-11 30)	MONSTERS OF RAP	52
178	56	1	1	CARDMON'S CALL	16282 (12 00-11 30)	LONG LINE OF LEAVES	56
178	156	163	4	LOS TIGRES DEL NORTE	16283 (12 00-11 30)	DE PASANO A PASANO	82
185	RE-ENTRY	12	12	JIM BRICKMAN	16284 (12 00-11 30)	LOVE AND BASKETBALL	10
186	150	150	8	SONIA BRICKMAN	16285 (12 00-11 30)	MY ROMANCE: AN EVENING WITH SONIA BRICKMAN	75
182	174	148	37	SR 71	16286 (12 00-11 30)	NOW YOU SEE INSIDE	81
185	175	177	4	PHILIP DAVID GROSS	16287 (12 00-11 30)	VENTILATION: DAY 14	175
184	165	172	13	THIRD DAY	16288 (12 00-11 30)	OFFERING: A WORSHIP ALBUM	116
188	166	160	4	JOHN MATT	16289 (12 00-11 30)	CROSSING MUDDY WATERS	110
186	151	163	51	RACE AGAINST THE MACHINE	16290 (12 00-11 30)	THE BATTLE OF LOS ANGELES	1
187	154	121	3	KENNY ROGERS	16291 (12 00-11 30)	THERE YOU GO AGAIN	121
188	158	175	27	SON BY FOUR	16292 (12 00-11 30)	SON BY FOUR	54
189	NEW	1	1	DON MOEN	16293 (12 00-11 30)	I WILL SING	39
190	165	167	33	GORDON STRAIT	16294 (12 00-11 30)	LATEST GREATEST HITS	282
191	162	161	3	VARIOUS ARTISTS	16295 (12 00-11 30)	VERY SCARY MUSIC: CLASSIC HORROR THEMES	181
192	156	171	3	VARIOUS ARTISTS	16296 (12 00-11 30)	TANGO GASTA FOR RADIO	171
193	172	166	42	P.O.D.	16297 (12 00-11 30)	THE FUNDAMENTAL ELEMENTS OF SOUTHWEST	51
194	NEW	1	1	DELTRON 3030	16298 (12 00-11 30)	DELTRON 3030	194
193	NEW	1	1	SQUIRREL NUT ZIPPERS	16299 (12 00-11 30)	BEDLAM BLOOD	193
195	161	155	56	KENNY ROGERS	16300 (12 00-11 30)	SHE RIDES WILD HORSES	45
197	RE-ENTRY	3	3	HOKU	16301 (12 00-11 30)	HOKU	51
198	156	162	4	ELVIS PRESLEY	16302 (12 00-11 30)	THE ELVIS PRESLEY COLLECTION - COUNTRY	159
199	184	134	8	D-LEGGIT	16303 (12 00-11 30)	HENRY AINT EASY	64
200	185	1	1	GRAUEL DEAD			

TOP ALBUMS A-Z (LISTED BY ARTISTS)

133	John Bonham	281	Wayne Hussey	170	Glenn Hughes	169	Phil Goss	168	Scotty	127	Tom Shaw	80	
134	Chris Dole	170	SNK 75	Enrique Iglesias	168	Glenn Hughes	168	Paul	127	Tim	78	David Ruff	71
135	James Brown	169	INOC 62	Innocent	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
136	Dee Snider	168	CR 55	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
137	Yoko Ono	167	6 40 42	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
138	Calvin Tjebk	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
139	John May	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
140	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
141	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
142	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
143	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
144	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
145	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
146	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
147	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
148	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
149	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
150	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
151	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
152	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
153	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
154	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
155	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
156	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
157	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
158	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
159	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
160	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
161	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
162	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
163	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
164	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
165	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
166	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
167	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
168	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
169	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71
170	Chris Brown	167	11 133	Chris Brown	162	Joe Meek	168	Paul	127	Almond	77	David Ruff	71

TRILOKA LOOKS AHEAD ON 10TH ANNIVERSARY

(Continued from page 12)

Triloka's growth in the world music genre was spurred by a 1996 alliance with Mercury Records. "It proved to be very fruitful and led us into doing more fusion-oriented world music," Markus says. "It introduced us to even more international flavor."

However, the joint venture with Mercury dissolved in the wake of the PolyGram/Universal deal last year, which led to Triloka entering into its current agreement with Gold Circle Entertainment. "In October 1999, they purchased the interest that Mercury/PolyGram/Universal had held in Triloka, and we were able to get back our own catalog, and we started anew in January 2000 with Gold Circle as our partners," says Markus.

"Through this new association with Gold Circle, we've jumped out into the Latin area, and we've actually done a singer-songwriter album, which would be hard for us to call world music," Markus continues. "It's Laura Satterfield, who is Rita Cosi's niece."

Cosigale, Satterfield, and Cosigale's sister Patricia form the trio Walea, one of Triloka's most successful acts. Cosigale will be presented with a Lifetime Achievement Award at the end of the 2000 American Music Awards, which is an Albuquerque, N.M.

The label's roster also includes Senegalese artist Vieux Fieux, Latin artist Laureano Brizuela, and M.Pati, a world music group that features Gardiner Cole (whose songwriting credits include Madonna's "Open Your Heart") and Celtic pop artist Emer Kenny from Dublin.

Triloka celebrated its 10th anniversary year in 2000, with a party in New York and has also been utilizing its Web site, triloka.com, to increase awareness. "There are tracks now that people can access on our site along with sort of a photo book of the various musicians," says Markus. "We are giving away some tracks, downloading some tracks, and we also did a 10th anniversary sampler, people can go in [to] it, and if they buy one of our products, they'll get a free sampler. We've used the Internet to sort of celebrate our 10th anniversary."

Most radio exposure for world music comes via college radio, NPR, and other noncommercial stations are always seeking additional avenues of exposure. "One thing that really helps is obviously what we can do with movies, TV, and commercials," Markus says. "The soundtrack to *Dead Man Walking* [featured the label] Nusrat Fateh Ali Khan, probably one of the biggest-selling world music artists. On that soundtrack he did duets with the late Vladimir Cruz and that was instrumental in bringing this kind of music to a mass mainstream audience."

Markus is looking to capitalize on film and television opportunities. A cut from Triloka's *World of Music* is being used in the new Elizabeth Hurley/Brendan Fraser film, *Bedazzled*.

"These are the kinds of things that have expanded our horizons tremendously to where now people aren't afraid of hearing a new language or a guitar sound," he



says. "I must say that that's been instrumental in the expansion of world music in this country. In Europe, they are ahead of us; it's much more common there."

"The biggest challenge is getting people to realize it's not all that odd," adds Triloka VP of marketing Tom Frouge. "One of the things we try to do here is get people to realize they have been listening to world music all their lives, even if they don't realize it. The first world music many of us heard was Ravi Shankar on the Beatles' records."

Frouge says the label is looking to approach a chain like Borders or Barnes & Noble about a special promotion early next year to coincide with the new Krishna Das album. Triloka will have someone come in and do introductory yoga demonstrations, which it feels will be of interest to the Borders/Barnes & Noble demographic.

"Then they can play Krishna Das

in the background," Frouge says. "We say, 'You can rack on one side the Triloka trance and chant CDs, but you can also bring your book side in by racking up instruction books and videos and make a whole event out of it.' It cross-markets more than one thing that they sell. One of the things we're going to strive to do in 2001 is come up with retail partnerships that are really creative."

Frouge says that Triloka plans to sponsor contests to involve both retailers and consumers. It also plans to release into calendar events. "We're going to do a goddess project in May that we are going to put out under Mother's Day," Frouge says. "One of the ideas was to, much like the yoga demonstrations, maybe do a lecture series on goddesses in different cultures."

Krishna Das' upcoming release will be one of the label's priorities for the coming year. The project is being produced by Rick Rubin. "I didn't ask him. He offered," says Das. "I would never impose on anybody, but I think I'm doing it, and it's going to be great. He got really clear, transparent, immediate sound."

Das' music has been recently embraced by world music aficionados, and especially yoga practitioners. "It's really what the world music is, very ancient," he says of his sound, "but the way it comes through my Western circuitry changes it into a kind of Western feeling musically."

CHRISTIAN MUSIC EXECUTIVE BOB MACKENZIE DIES

(Continued from page 6)

Christian distribution company. For the past 15 years, Mackenzie and Kerr have been involved in various music and real estate ventures.

In addition to his business acumen and creative skills, Mackenzie was well-known in the Christian music industry for mentoring many of the community's top artists and executives. Michael W. Smith signed his first publishing deal with Pargson/Benson Publishing in September 2000. "That's how I met my wife. I went to have a meeting with Bob Mackenzie and he was running a little late," recalls Smith. "That's how I met Deb. She walked by, and I fell in love. I always give him credit... I loved Bob Mackenzie. We all know where he's at [in heaven]. What a great man! After a conversation with Bob you can always feel 'I can do anything.' That's a real gift, being able to encourage somebody like that."

Benson Records president John Mays recalls meeting Mackenzie in the studio. "He was the first real record producer I ever saw in action, and he was as intense as a person as I've ever known," recalls Mays. "I was so impressed with how much he cared about every little detail. I really learned that from him—the slightest note of music he cared about in his production. He worked and worked to get the song right."

Mays also cites Mackenzie as a mentor. "He was so wise and so available. His advice and counsel is something I always held to be very valuable."

"It can be truthfully said of Bob that he will all should be proud of him that he leaves a lot of the faith in his life better people for having known

him," says Stephen Speer, chairman of the GMA awards and criteria committee.

Mackenzie is survived by his wife, Joy, and two daughters, Kristen and Shana Mackenzie.

ROLAND LUNDY EXITS

(Continued from page 10)

"I'm not sure I know enough yet, but anybody else, to really speak to the charges," says Sandra Patta's manager, Matt Baugher of Erickson & Baugher. "I've worked with Roland, along with Sauti, for 15 years, and I think I can honestly say I've never met anyone in the industry with more consistent character and caring than Roland Lundy."

"He always exhibits that great combination of an astute businessman but with a sensitive heart," he adds. "I've seen that happen in public industry situations. When that happens in private situations when a friend or an employee just needs support from a friend. He's just that type of guy. I think wherever he chooses to go, he's there, he's going to benefit from these great gifts that he has. It goes without saying that we will miss him greatly at Word."

Leslie Burbridge, president of Burbidge Media Co., spent eight years at Word under Lundy's leadership. "Roland was a great person, a great company could have, and it's a great loss that he won't be leading Word anymore," she says. "He's one of the most well-respected people in the Christian music industry, especially by his employees, who miss him the most about him as a person."



by Geoff Mayfield

ROCK OF AGES: In its first week, *Limp Bizkit* becomes the fourth act this year to join the million-week club. With 1.05 million units, the band is fourth place for the chart of 2000, behind *N'Sync* (2.4 million), *Eminem* (1.7 million), and *Britney Spears* (1.3 million). Among all opening weeks, it also ranks behind *Great Brothers* "Double Life," which in 1998 became the first album in the SoundScan era to hit seven figures in its first week.

Before this year's album, *Limp Bizkit* had been on the charts for more than 10 years, but it was only in 1998 that the band's first album, *Flyt*, hit the charts. *Limp Bizkit* also topped the charts in 1999 with its second album, *Chocolate Starfish and the Hot Dog Flavored Water*, which was also the band's last studio album.

Of *Limp Bizkit*'s tracks at radio, "Rollin'" continues to roll along, bulleting 16-13 on Modern Rock Tracks, while "My Generation" is going the other way, slipping to No. 24 after peaking at No. 18. The former is also the second-most-played clip at MTV, according to Broadcast Data Systems, while the band has been omnipresent on the channel's "Total Request Live." Coverage of *Limp Bizkit*'s release party has also been a regular MTV component since Oct. 13.

With the "Will it top a million?" question now answered, the next drama is how big a fall *Limp Bizkit*'s "Chocolate Starfish and the Hot Dog Flavored Water" takes in week two. As noted here last issue, recent chart-toppers *Insane Clown Posse* and *Black Eyed Peas* had charted at No. 4 during that same frame. *Green Day*, both saw declines of more than 50% in their second week. *The Wallflowers*, now No. 19, offer the latest example of how a rock act can evaporate after an initial splash, posting a second-week drop of 37%.

Limp Bizkit follows suit with a decline of 50% or more. It still looks like a good bet to hold *The Billboard* 200's top slot for a second week. With runner-up *Ja Rule* at 177,000 units, down 36% from last issue's chart-leading total, and no huge competition hitting stores Oct. 24, a sum in the range of 400,000-500,000 should be more than enough to end the game of musical chairs that has occurred at No. 1. Following close behind *Radiolab*, it's the second time in three weeks rock has ruled the list.

Bizkit's bow ties a *Billboard* 200 record, with six albums debuting on the chart's summit in as many weeks. That matches a 1997 streak by *LeAnn Rimes*, *Life*, the "Private Party" soundtrack, *U2 Rattle and Roll*, and *Aerosmith*. That current streak has been usually hit seven had street-date violations not forced a premature debut, at No. 176, for the second No. 1, the *Notorious B.I.G.*'s posthumous "Life After Death."

DOGS' DAY: The Yankens win a big game at home, and you hear Frank Sinatra belt out "New York, New York." After a Mets victory on that team's turf, Shea Stadium's speakers pound out *Baha Men*'s "Who Let the Dogs Out." That contrast is just the latest illustration of why this former New York resident adopted the Yankees, a considered decision I made almost 15 years ago when I moved to Gotham to join *Billboard*. But while "Dogs" may not be my cup of tea, I'll admit that consumers have taken to it like a pack of hungry mutts would to Alpo.

Last issue, when the entire top 10 was soft, was the first time *Baha Men*'s album of the same name did not post a gain over prior-issue sales. Now the title recovers momentum in its 11th chart week, scoring its fifth Greatest Gainer award as it moves 7-6 with a 17,000-unit spike (116,500 units). In the past two years, only one title, *Santana's* "Supernatural," which won eight such trophies, has had *The Billboard* 200's largest unit gain more than five times.

Total disclosure forces me to admit that although Yankee Stadium's most-glamorous ritual remains loyal to Sinatra, I did hear "Dogs" during a late-inning rally that helped the team upend the Oakland Athletics in the first round of playoffs. The song has made the playlist at several ballparks, with the Seattle Mariners claiming to be the first to bring it to baseball—which figures, since *Football* fans in that part of the world like credit for creating the distracted phenomenon known as the "dog barking." I will tell whether "Dogs" will be a permanent fixture at ballgames, joining such stadium perennials as *Gary Glitter's* "Rock and Roll (Part 2)" and *Village People's* "Y.M.C.A.," or whether it'll fade as fast as *Los Del Rio's* "Macarena." I've got a feeling we'll know as soon as next season.

Billboard

AN UPDATE ON BBMG EVENTS & HAPPENINGS

More 'Sparkle' Added To Music Video Conference

Several special events have been added to Billboard's Music Video Conference, which takes place Nov. 8-10 at the Universal Hilton in Universal City, Calif.

The conference will kick off with an opening-night reception sponsored by Motown Records, which will include a performance by R&B artist Sparkle, who was introduced to the music world two years ago by superstar R. Kelly. Their duet, "Be Careful," hit No. 1 on Billboard's Hot R&B/Hip-Hop Recurrent Airplay chart in 1998. She is



back with her new album "I Told You So," produced by Steve "Stone" Huff of Stone Productions. Motown will also be previewing artists' videos on a large screen in the conference hall of the hotel.

The second night will include an MTV Happy Hour sponsored by Enroute, a new technology company that describes itself as "an immersive, application provider." The event will feature a presentation of Enroute's groundbreaking FirstPerson immersive video format, which enables viewers to watch broadcast-quality content such as music videos and concerts in 360-degree video.

The conference's closing night belongs to the annual Billboard Music Video Awards Show. Pure Front recording artist Stacie Orrice has been added to the list of presenters for the show, joining previously announced presenters R&B singer Dave Hollister, contemporary Christian star Bob Carlisle, and heavy metal band Coal Chamber.

Orrice's debut album, "Gen-

uine," hit No. 1 on Billboard's Heatseekers chart in September. Her "Genuine," video is a Billboard Music Video Award nominee for best new artist clip in the Contemporary Christian category.

Throughout the conference, Internet Technologies will be providing attendees with e-mail access and digital rights management demonstrations. The Universal Hilton will have two special hotel video channels sponsored by Eptic Records, whose channel will feature around-the-

clock new videos, and Atlantic Records, whose channel will run several of the nominated local video shows from across the country. Other conference sponsors include Tommy Boy Records and Priority Records.

Award-winning music video director Wayne Isham will be the keynote speaker for this year's conference. Featured panels will be moderated by music video industry leaders and will cover a wide range of topics including "Playing In The Big League: How To Advance In The Music Video Industry," "Brave New World: How New Technology Is Changing The Music Video Industry," "The Screening Room: Passing Judgment On New Artist Videos," and "Control Freaks: The Music Video Struggle For Control In Artistic Vision, Money, and Censorship."

For more information about the Billboard Music Video Conference, contact Michele Jacangelo at 646-654-4660 or visit our Website at www.billboard.com/events/mvc. For hotel reservations contact The Universal Hilton at 818-506-2500.

The 22nd Annual Billboard Music Video Conference & Awards
Universal Hilton, Universal City, Calif. • Nov. 8-10
For more information, contact Michele Jacangelo at 646-654-4660

2000 FOX Billboard Bash (pre-awards presentation)
Studio 54 at MGM Grand Hotel • Las Vegas • Dec. 4
For more information, contact Jason Clark (Event Publicist) at 310-369-4517, or Art Arelanes (Producer/Talent Coordinator) at 323-965-0735

Billboard Music Awards
MGM Grand Hotel • Las Vegas • Dec. 5
For more information, contact Sylecia Sirin at 646-654-4600

Billboard Latin Conference
Eden Roc Hotel • Miami Beach • April 24-26, 2001
For more information, contact Michele Jacangelo at 646-654-4660

Visit our Web site at www.billboard.com
E-mail: sbel1@billboard.com

Here Comes The Man In Black

THE THIRD TIME IS definitely the charm for Johnny Cash. "American III: Solitary Man," his latest work on the American label, enters The Billboard 200 at No. 88, giving the Man in Black his highest-charting solo album in almost 30 years. The last Cash set to reach a higher position was "Man In Black," which peaked at No. 56 in 1991.

Cash made his debut on Rick Rubin's American Recordings label in 1994 with the first "American Recordings," which peaked at No. 116. "Unchained" stopped at No. 130 in 1996, and a "VH1 Storytellers" set went to No. 150 in 1998. Last year, "16 Biggest Hits" on Legacy/Columbia found its way to No. 185.



by Fred Bronson

Two collaborative efforts have peaked higher than "American III." In recent years, "Class Of '55," which reunited Cash with Sun bachelors Carl Perkins, Jerry Lee Lewis, and Roy Orbison, reached No. 87 in 1991. Four years later, "Highwaymen 2," with Willie Nelson, Johnny Jennings, and Kris Kristofferson, peaked at No. 78.

With the debut of "American III," Cash's album chart span expands to 43 years and 11 months. That dates back to the first appearance of "The Fabulous Johnny Cash" to the week of Dec. 8, 1956. That puts Cash in very rare company among artists with the longest album chart spans in the records. The only artists with longer chart spans are Elvis Presley, Frank Sinatra, and Tony Bennett.

Meanwhile, Cash has the highest-debating title on Top Country Albums at No. 11. It's his highest debut in this chart's history, and not counting the "Highwayman" sets, his highest-charting country album since "One Piece At A Time" went to No. 2 in 1995.

INDEPENDENT'S DAY: Every commercial single released by Destiny's Child has reached the top 10, so it's no surprise that "Independent Women Part I" (Columbia) is jumpin' jumpin' 15-7. What is surprising is that the soundtrack, cast as due some well before its parent movie is released, "Charlie's Angels" opens in theaters Nov. 8.

The "Independents" jump gives Destiny's Child two adjacent titles in the top 10, as "Jumpin' Jumpin'" is still performing well, sliding 6-8 at the half-year mark. "Independent" isn't the only "Charlie's Angels" track making chart noise. "Angels Eye" by Aerosmith jumps 24-4 on Mainstream Rock Tracks.



"BABY LOVE: With the year almost at an end, there is a new contender for the runner-up spot on the Hot 100 in 2000. No one will catch "Maria Maria," which gave Santana Featuring the Product G&B a 10-week

run. Second place is now a three-way tie among "I Knew I Loved You" by Savage Garden, "Music" by Madonna, and "Come On Over Baby (All I Want Is You)" by Cherish the Aquilars, which were all on top for four weeks each. If Aquilars is No. 1 next issue, she'll have second place all to herself.

STILL HERE: British trio Blunk descends slowly on the Hot 100 with "Back Here" (Hollywood), which only slips one notch to No. 37 in its 28th chart week. That's because of its newfound airplay success at AC radio. In the track is the new No. 1 title this issue, making Blunk the first Brits to rule the AC chart since Phil Collins did it with "You'll Be In My Heart" in the summer of 1999.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
1999	2000	1999	2000
TOTAL 605,267,000	607,246,000 (UP 0.3%)	CD 453,899,000	499,725,000 (UP 10.1%)
ALBUMS 535,779,000	561,817,000 (UP 4.9%)	CASSETTE 80,699,000	60,775,000 (DN 24.7%)
SINGLES 69,488,000	85,429,000 (DN 34.6%)	OTHER 1,221,000	1,317,000 (UP 7.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,327,000	13,476,000	851,000

LAST WEEK	LAST WEEK	LAST WEEK
13,555,000	12,606,000	949,000

CHANGE	CHANGE	CHANGE
UP 5.7%	UP 6.9%	DOWN 10.3%

THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
13,373,000	11,939,000	1,434,000

CHANGE	CHANGE	CHANGE
UP 7.1%	UP 12.9%	DOWN 40.7%

TOTAL YEAR-TO-DATE ALBUM SALES BY STYLE			
	1999	2000	CHANGE
CHAIN	302,468,000	307,529,000	UP 1.7%
INDEPENDENT	81,632,000	89,806,000	UP 10%
MASS MERCHANT	143,649,000	153,245,000	UP 6.7%
NONTRADITIONAL	8,030,000	11,235,000	UP 39.9%

ROUNDED FIGURES PER WEEK ENDING 10/20/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND PACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SOUNDSCAN**

midem

2001

the international
music market

**> FIVE NON-STOP DAYS
OF TOP-DOLLAR
MUSIC BUSINESS FOR:**

- 4,500 COMPANIES**
 - 10,685 PARTICIPANTS**
 - 96 COUNTRIES**
 - 1,050 ARTISTS**
 - 20 CONFERENCES**
 - 850 MEDIA**
- > NEGOTIATING DEALS WITH THE TRADITIONAL MUSIC INDUSTRY AND THE INTERNET MARKET PLAYERS
 - > HIGH PROFILE NETWORKING WITH KEY EXECUTIVES
 - > UNIVERSAL REPRESENTATION
 - > CUTTING-EDGE MUSICAL TRENDS
 - > EXPERTS' OPINIONS, ADVICE AND BUSINESS MODELS
 - > EXCEPTIONAL 24H A DAY PROMOTION

**> MIDEMNET 2001
MUSIC ON INTERNET SUMMIT
20 JANUARY 2001**

- > A ONE-DAY EVENT OF HIGH-PROFILE, IN-DEPTH SEMINARS & KEYNOTES DEDICATED TO INTERNET AND THE MUSIC INDUSTRY
- > NETWORKING AND DIALOGUE WITH THOSE WHO COUNT
- > A LINE-UP OF TOP-LEVEL SPEAKERS FROM AROUND THE GLOBE

21/25 JANUARY 2001
THE INTERNATIONAL MUSIC MARKET
20 JANUARY 2001, MIDEMNET

PALAIS DES FESTIVALS / CANNES / FRANCE
WWW.MIDEM.COM

HEADQUARTERS / FRANCE

HOT LINE: 33 (0)1 41 90 54 80 FAX: 33 (0)1 41 90 44 90
info.vogto@reedmidem.com / laurent.benoquet@reedmidem.com / paul.barbaro@reedmidem.com

UK
TEL: 44 (0) 20 7528 0386 FAX: 44 (0) 20 7595 0540
enrend.dickson@reedmidem.com

GERMANY / AUSTRIA / CENTRAL & EASTERN EUROPE
TEL: 49 (0) 7031 17860 FAX: 49 (0) 7031 176623
198766.2217@compuserve.com

USA
TEL: 1 (212) 370 7470 FAX: 1 (212) 370 7471 midem@aol.com
bill.craig@reedmidem.com / tony.dresser@reedmidem.com

HONG KONG
TEL: 852 2465 1818 FAX: 852 2507 5186
198534.1768@compuserve.com

JAPAN
TEL: 81 (3) 3542 3114 FAX: 81 (3) 3542 3115
lily.en@reedmidem.jp

AUSTRALIA / NEW ZEALAND / HAWAII
TEL: 61 (2) 9567 7706 FAX: 61 (2) 9567 7788
trip@reedmidem.com.au

FOR FURTHER INFORMATION, RETURN THIS COUPON OR CONTACT YOUR
NEAREST REED MIDEM ORGANISATION REPRESENTATIVE.

FIRST NAME:

SURNAME:

POSITION:

E-MAIL:

COMPANY NAME:

ACTIVITY:

ADDRESS:

CITY & ZIP CODE:

COUNTRY:

TEL:

FAX:



sade

the new album
lovers rock

11.14.00

www.sadeusa.com www.sadeusa.com www.epicrecords.com

Music Group, Inc. as or BOW

EPIC

© 2000 Sony Music Entertainment Inc. International